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Book Reactions & Booktok


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This week, the girls react to the books they chose for each other in a past episode. They also discuss...











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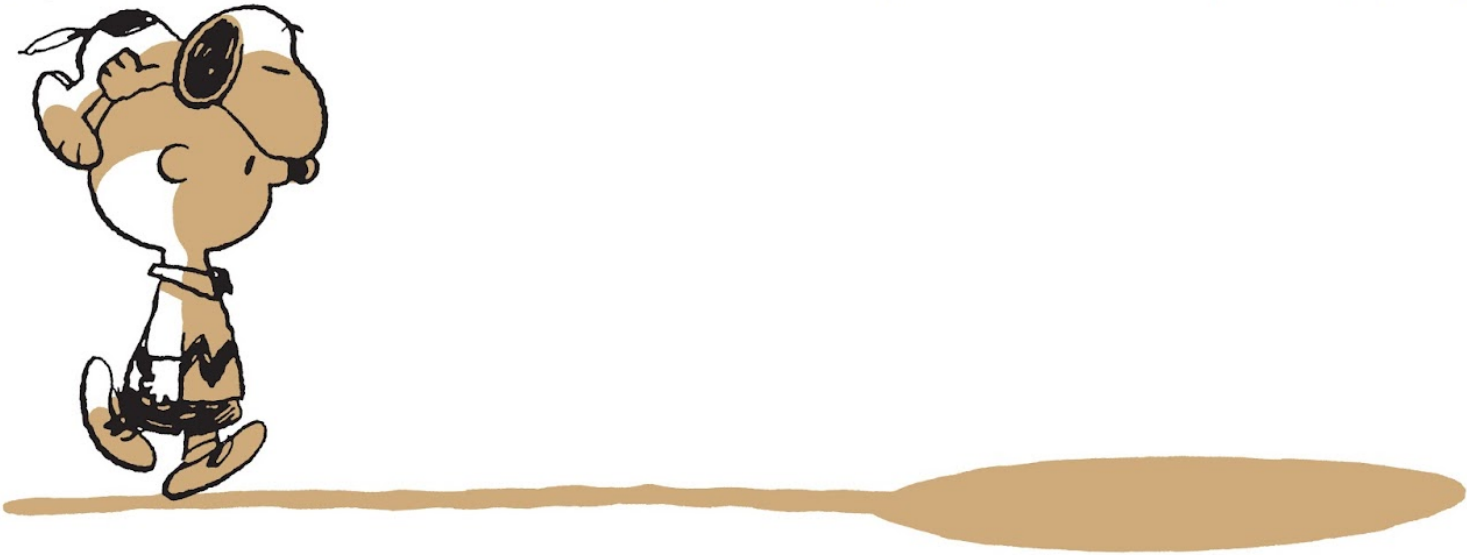


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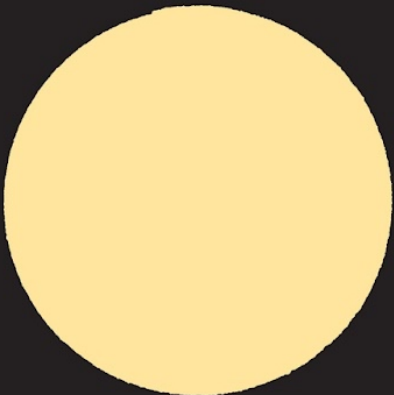


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THE COMPLETE PEANUTS

by Charles M. Schulz

published by

Fantagraphics Books

Editor: Gary Groth

Designer: Seth

Production Manager: Kim Thompson

Production, assembly, and restoration: Paul Baresh

Archival assistance: Marcie Lee

Index compiled by Ben Horak, Kara Krewer and Janice Lee

Associate Publisher: Eric Reynolds

Publishers: Gary Groth & Kim Thompson

Special thanks to Jeannie Schulz, without whom
this project would not have come to fruition.

Thanks also to John R. Troy and the
Charles M. Schulz Creative Associates,
especially Paige Braddock and Kim Towner.

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Distributed to the book trade by:

USA specialty stores: Diamond Comics Distributors
800-452-6642 (ex. 215)

USA bookstores: W.W. Norton and Company, Inc.
212-233-4830

CANADA: Canadian Manda Group
800-452-6642 (ex. 862)

ISBN: 978-1-60699-523-5

Second printing: July, 2012 Printed in China

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CHARLES M. SCHULZ

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THE COMPLETE PEANUTS

1983 TO 1984



"WHEN YOU ADD UP ALL
THE DUMB THINGS YOU
DO, IT'S BEST TO USE
ROUND FIGURES.."

■ FANTAGRAPHICS BOOKS ■

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Charles M. Schulz in 1985 during the filming of *It's Your 20th Television Anniversary, Charlie Brown*. Courtesy of The Charles M. Schulz Museum and Research Center, Santa Rosa, California.

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FOREWORD by LEONARD MALTIN

Like millions of others who grew up in the 1950s and '60s, I felt a strong connection to *Peanuts* and Charles M. Schulz. By the 1980s, when the strips in this volume were first published, my life had changed and I suppose I was too busy or distracted to follow the daily comics. The loss was mine.

Encountering them for the first time is a treat, like rekindling an old friendship. There are many constants: Charlie Brown's haplessness with kites and utter failure at baseball, Lucy's bossiness, Linus' erudite quotations, and Snoopy's fanciful adventures with Woodstock, to name just a few.

Yet more than thirty years after its inception, the strip still seems fresh. Whoever said "familiarity breeds contempt" never followed a comic strip day-to-day, year-to-year. It's reassuring to know that Lucy is still as hard-headed as ever, Charlie Brown is as easily defeated, or that Snoopy can summon up the wildest imaginings: alone with his thoughts, his typewriter, or his little bird friends.

One can't, and shouldn't, judge a strip by any individual entry; some days are bound to be funnier or more inspired than others. It's the consistency of *Peanuts* in these early-1980s installments that makes it great. You can count on each entry

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to give you a smile, and as often as not that smile comes from your knowledge of the characters, not the brilliance of a punchline. Great comedy almost always comes from the development and delineation of character, whether we're discussing Charlie Chaplin, Laurel and Hardy, the Jack Benny ensemble or their descendants on *Seinfeld*. It's not just what they do that makes us respond; it's who they are.

Marcie's stoic cluelessness, Snoopy's visual and verbal non-sequiturs (climbing through a musical notation, using his ears to become a weather helicopter), Schroeder's single-minded devotion to his piano (even when he discovers that he can get a laugh by pulling it out from under Lucy's head) all entertain us because they are derived from a foundation Schulz has established and embellished over the years. This is the happy substitute for the sense of discovery that readers must have felt in earlier years when the strip was new and its characters' peccadilloes were first introduced.

And, like any good cartoonist trying to find enough ideas to meet a daily deadline, Schulz draws on life, as a husband, father, pet owner, and sports fan: surely Snoopy's reaction to a pizza

that's too hot must have come from a first-hand human experience. The same may be true of Peppermint Patty's bungled school report which, she's forced to admit, was written just before breakfast that day. These are the details of everyday life we can all recognize.

How many writers, artists or performers could claim this level of accomplishment after three decades of continuous output? It's just one

reason Charles M. Schulz was so respected within his profession, and beloved by the public.

To a generation accustomed to acquiring complete collections such as this, it must seem downright quaint to think of a time when people actually waited for each daily installment of a popular strip. I still marvel when I

read about the following that *Dick Tracy* had in the 1930s and '40s...yet I fell under a similar spell when I first came upon *Peanuts* in my father's evening copy of the *New York World-Telegram* in the late 1950s. I remember the mounting suspense over Linus' lost blanket when it was used as a kite in that memorable run of stories in 1961. I was ten years old at the time. I even recall a newspaper



article about the nationwide phenomenon of readers, young and old, getting caught up in that cliff-hanging narrative.

One of the first books I ever purchased, with my own money, was a paperback collection of *Peanuts* strips. That's where I learned that the comic I knew had evolved over the course of my lifetime—that Charlie Brown looked slightly different when he started out on the printed page, and other characters gradually joined the cast.

My parents gave me some of the earliest *Peanuts* merchandise (I still have my Charlie Brown and Linus noddies, made of plaster), and I remember buying my own copies of *Happiness Is a Warm Puppy* and the annual *Peanuts* wall calendar, both products of the aptly-named Determined Productions.

And I remember how exciting it was to see the characters I knew so well come to life for the first time, in the opening title sequence of singer Tennessee Ernie Ford's weekly variety show on NBC. There was a new vignette every week, and I couldn't wait to see what it would entail—much as kids my age anticipated what would happen to Donald Duck when he struck that gong every day at the beginning of *The Mickey Mouse Club*.



Unlike many other fans, I took my interest in *Peanuts* a few steps farther. As an aspiring cartoonist, I read everything I could find about Charles M. Schulz. I learned about his perfectionism, and his insistence that he personally draw his characters for every appearance they made—except in the Dell comic books. No wonder they looked slightly different there.

Finally, I mustered up the gumption to write to Schulz, not only to express my admiration but to send him samples of my India-inked panel cartoons, following the tips I'd acquired from Jack Markow's *How to Draw and Sell Cartoons*.

To my amazement, I received a personal, full-page typed letter back from Schulz, brimming with encouragement for my amateur efforts. He also enclosed a signed original of a daily *Peanuts* strip! My parents had it framed and it hung on the wall of our family home until I got married and claimed it for myself.

I'm sorry to say I didn't heed Schulz's advice about working hard and keeping at my drawing board. I drifted into writing instead, which hasn't worked out so badly, but I still wish I had taken art classes. I was fooled by the simplicity of the

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drawing in *Peanuts* and thought I might emulate that quality without having the skill I needed to pull that off. I didn't appreciate that Schulz was a trained commercial artist who understood what to leave out in order to create the deceptive simplicity of his strip. Even a cursory glance at the work of Schulz's hero, Roy Crane, reveals the craftsmanship that he admired so much, although he chose to go in an entirely different direction. (It's interesting to note that around the same time that Schulz was developing *Peanuts* a group of forward-thinking artists who had left the employ of Walt Disney created a similarly reductive, highly stylized approach to animation at the UPA studio. Their ground-breaking work was later bastardized as "limited animation" for TV, but the men who made *Gerald McBoing Boing* and other great cartoons chose simplicity as their hallmark, just as Schulz did. One of them was Bill Melendez, who later shepherded *Peanuts* into the world of animation, beginning with those Tennessee Ernie Ford intros.)

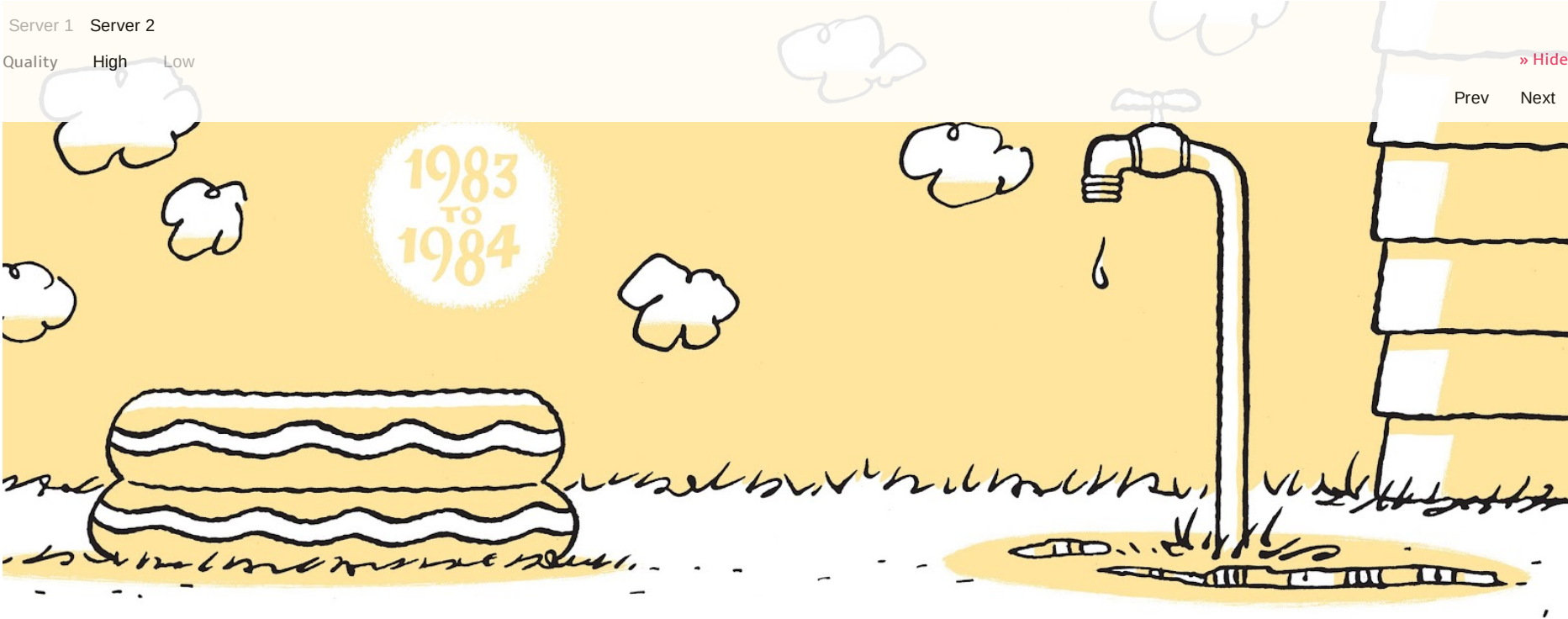
My early communication with Schulz had a serendipitous postscript. More than twenty years after writing that fan letter, I was working on a



high-profile TV show called *Entertainment Tonight* and was approached by United Feature Syndicate to see if I'd be willing to shoot a video interview with the *Peanuts* cartoonist. It was intended to accompany a touring museum show to celebrate the strip's 35th anniversary. I couldn't believe my good fortune.

So it was that one bright afternoon, my wife and I arrived at the great man's studio in Santa Rosa, where we were cordially greeted. As the camera crews tweaked their lights, I told Schulz about my long-ago letter and his kindness in responding and sending me a signed original. "Well," he said without hesitation, getting up from his chair, "We've got to get you something newer than that!" He went to a nearby desk and pored over a batch of Sunday originals, selected one he liked, and inscribed it to Alice and me. But this time he signed it "Sparky." It just doesn't get much better than that.

I think I'd still be in love with *Peanuts* even if I hadn't enjoyed those two brief brushes with its creator. And why not? It's one of the greatest comic strips of all time.



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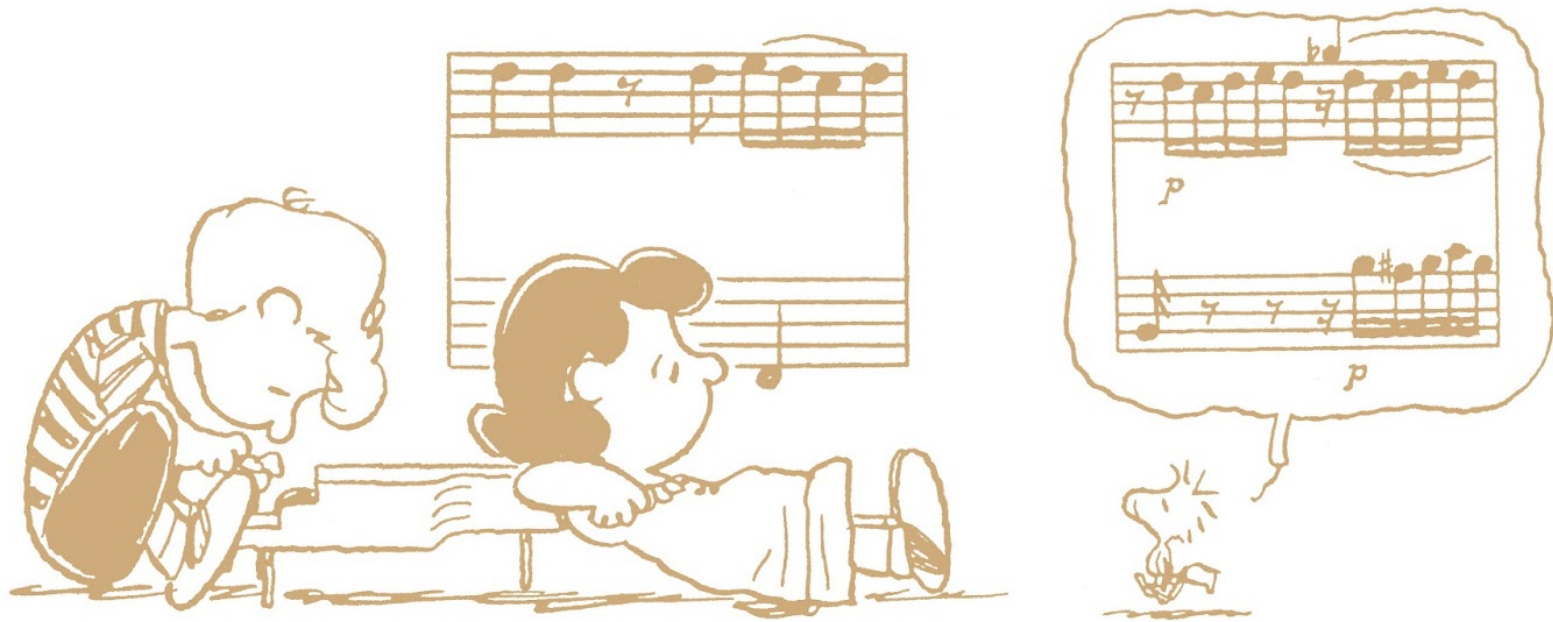


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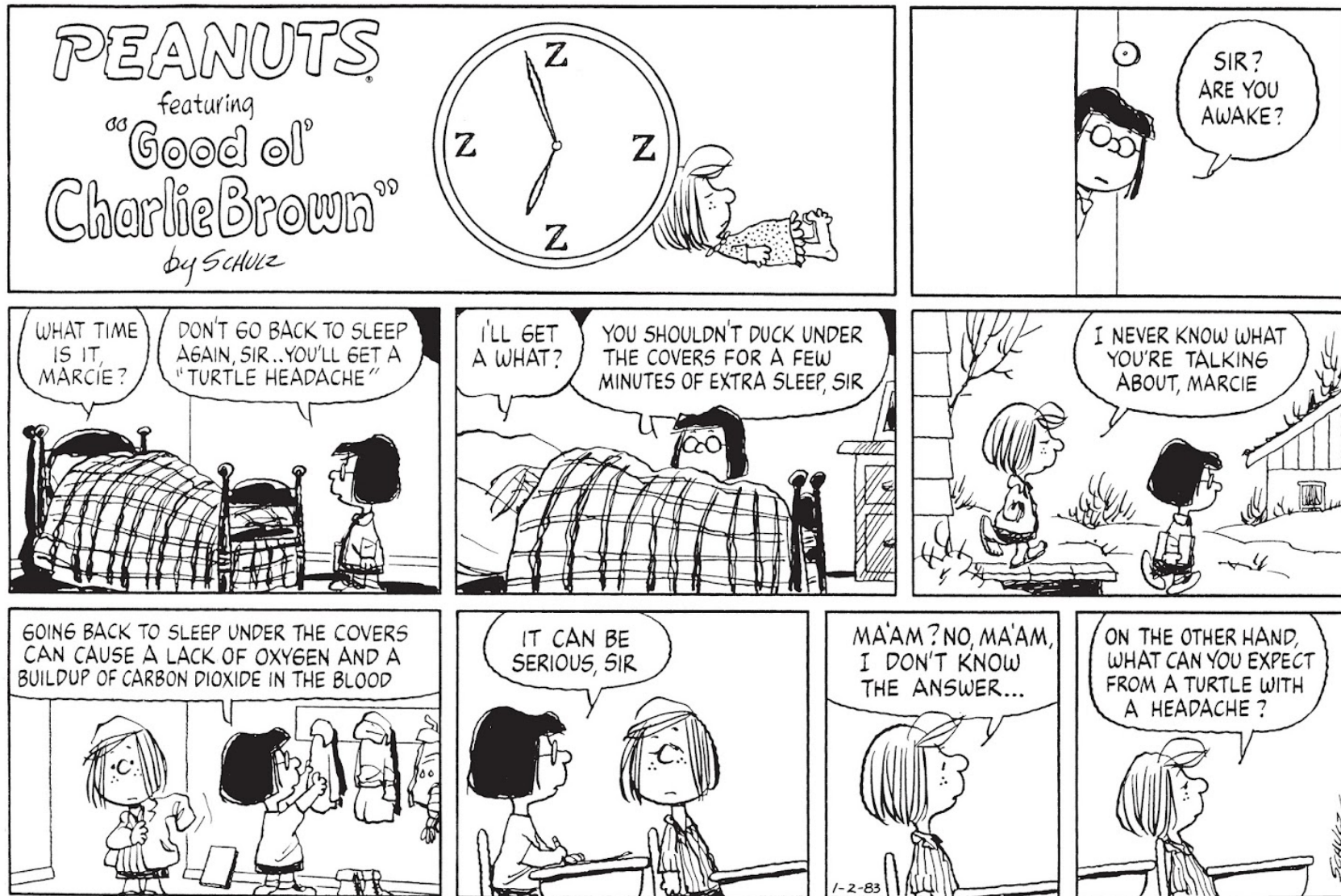
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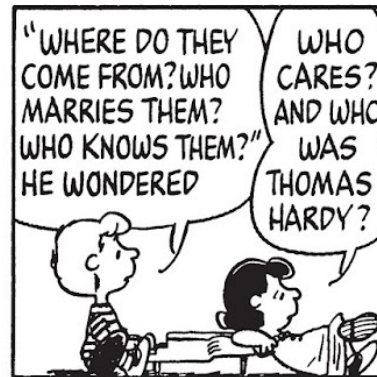


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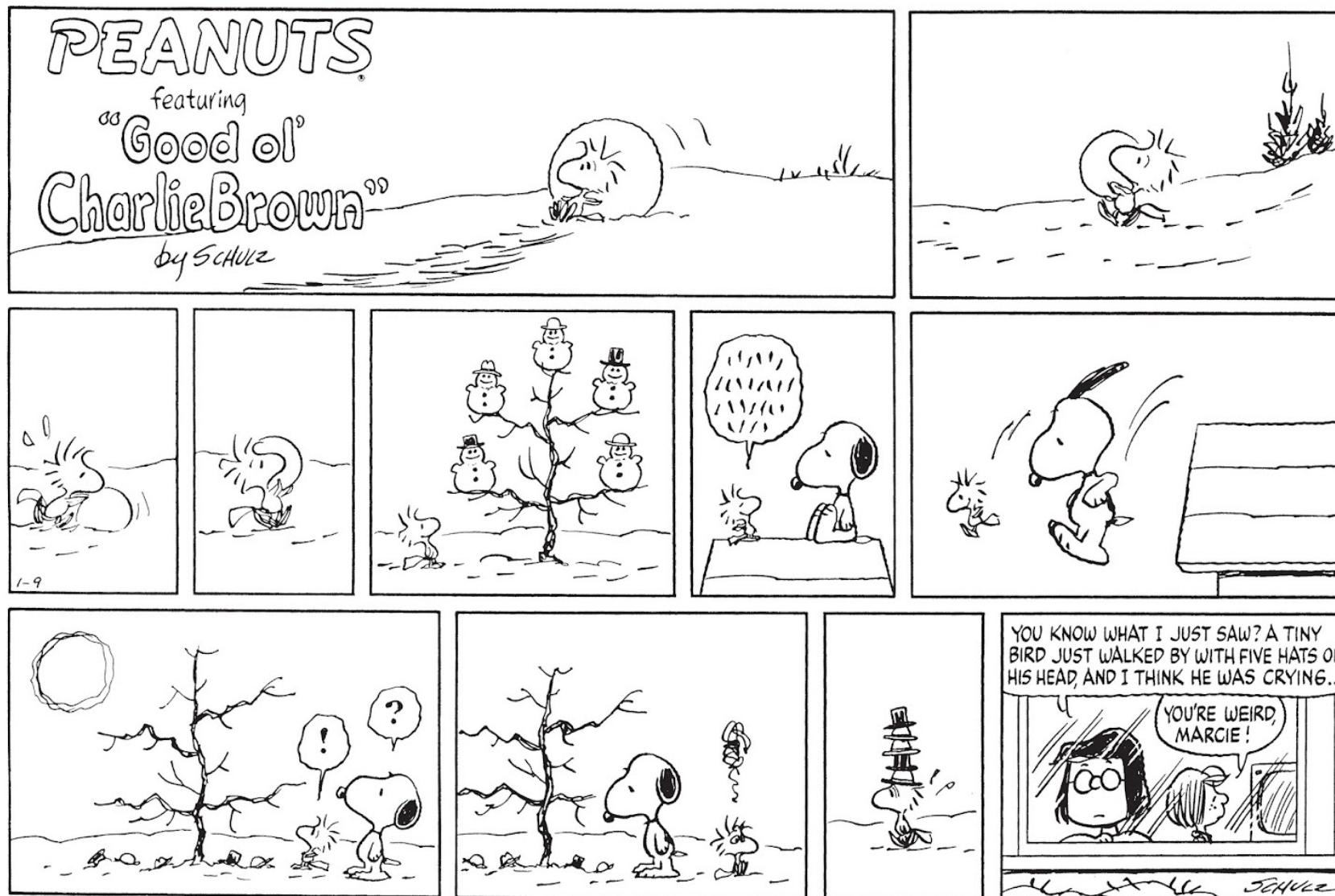


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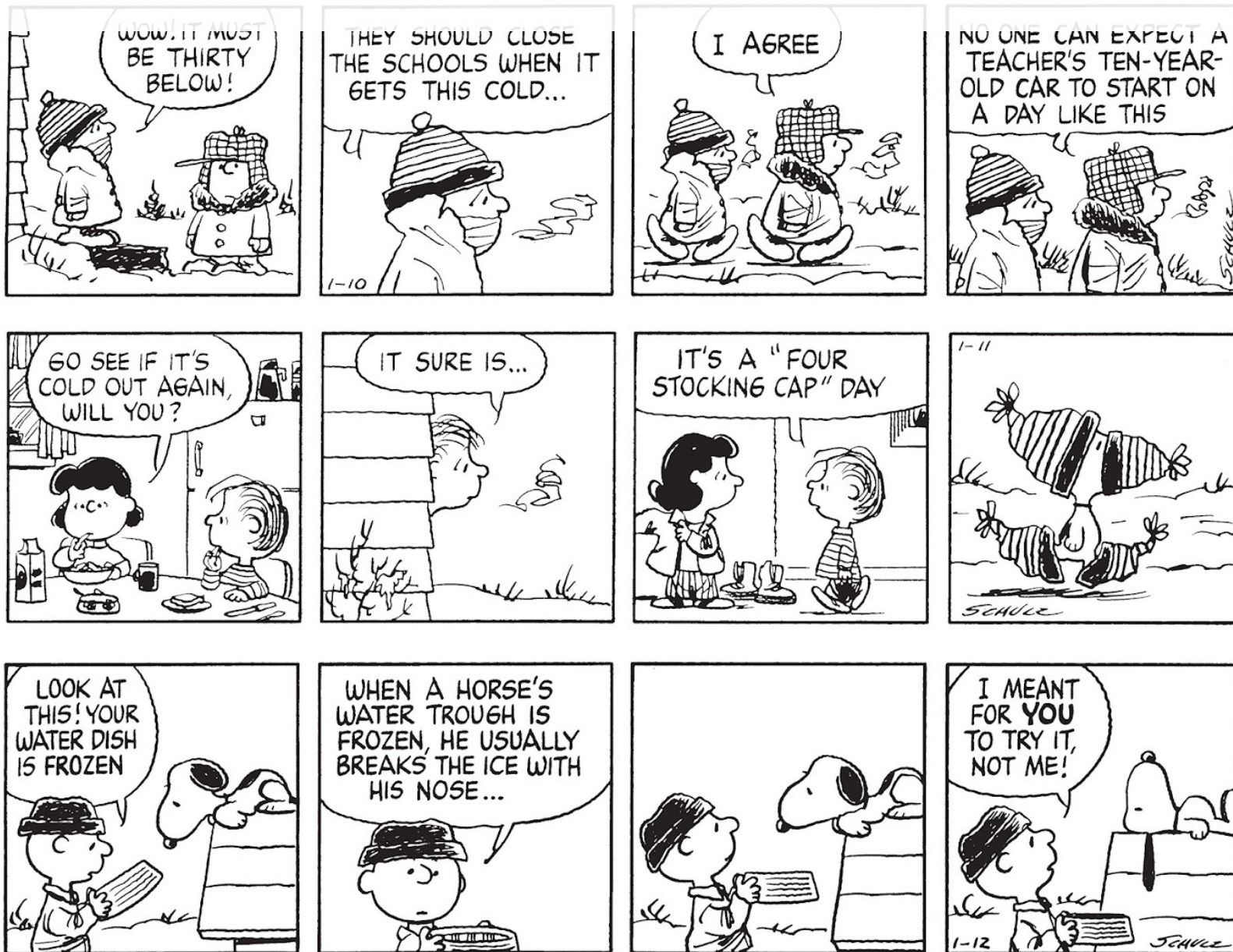


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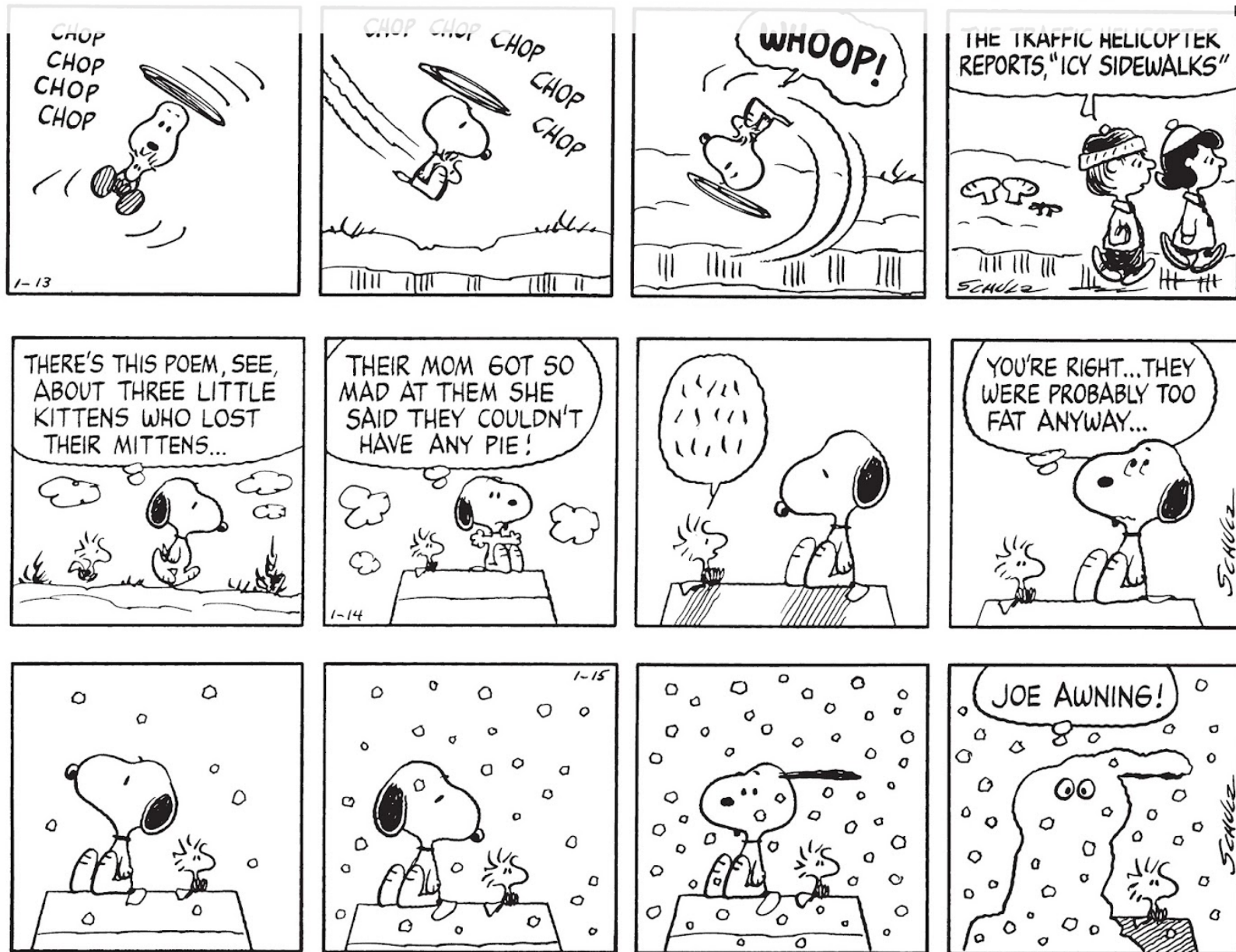


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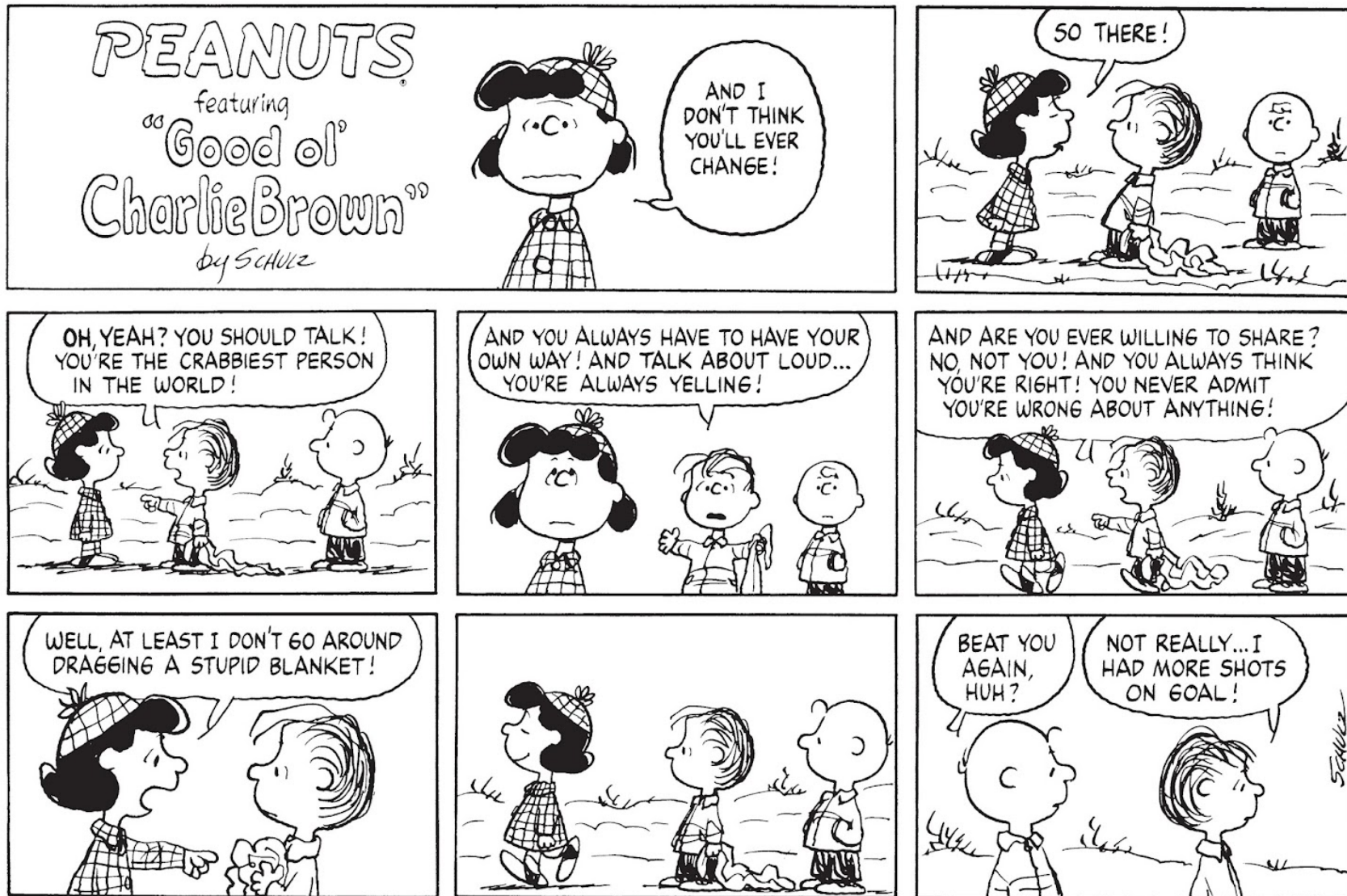
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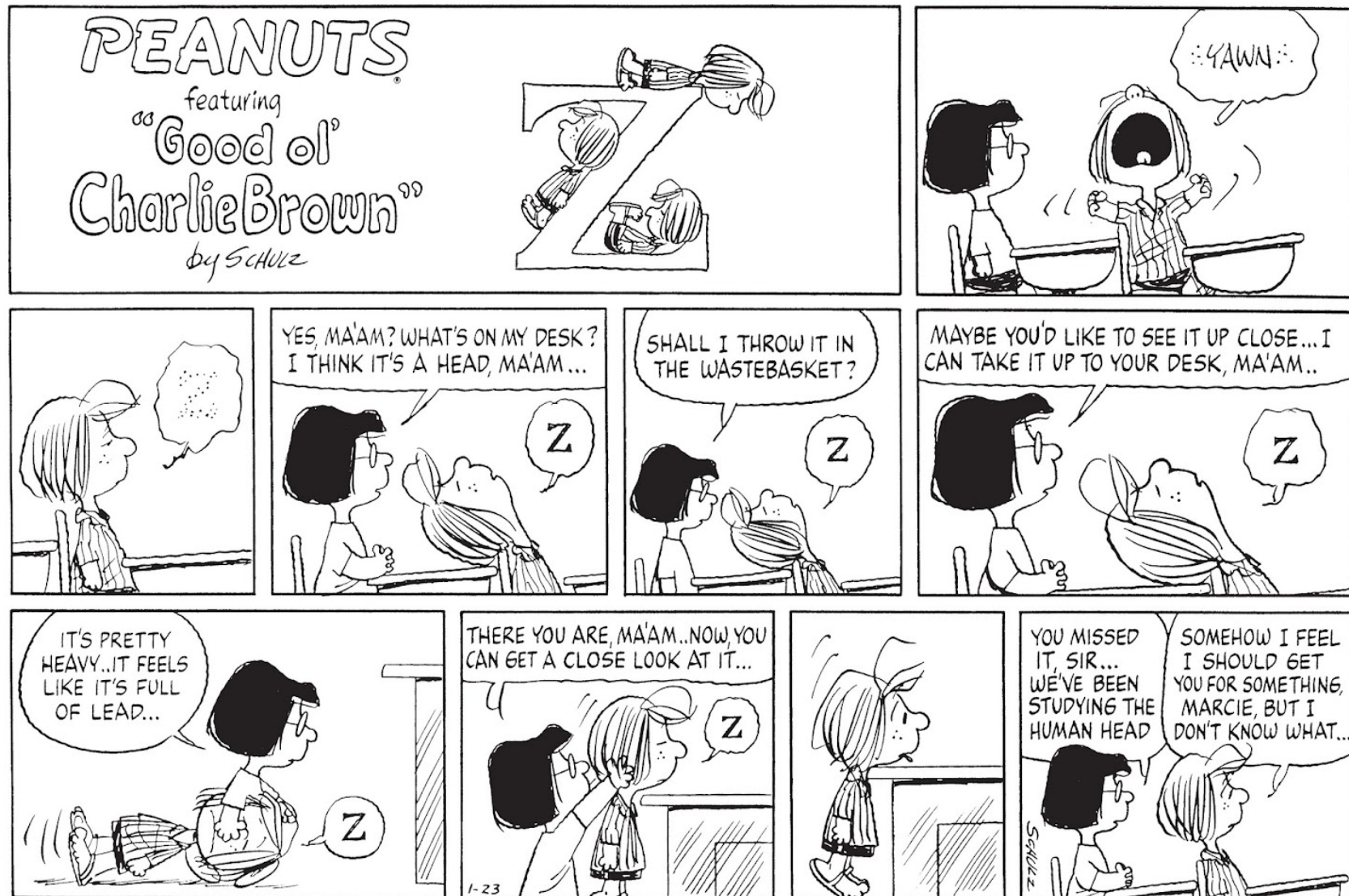


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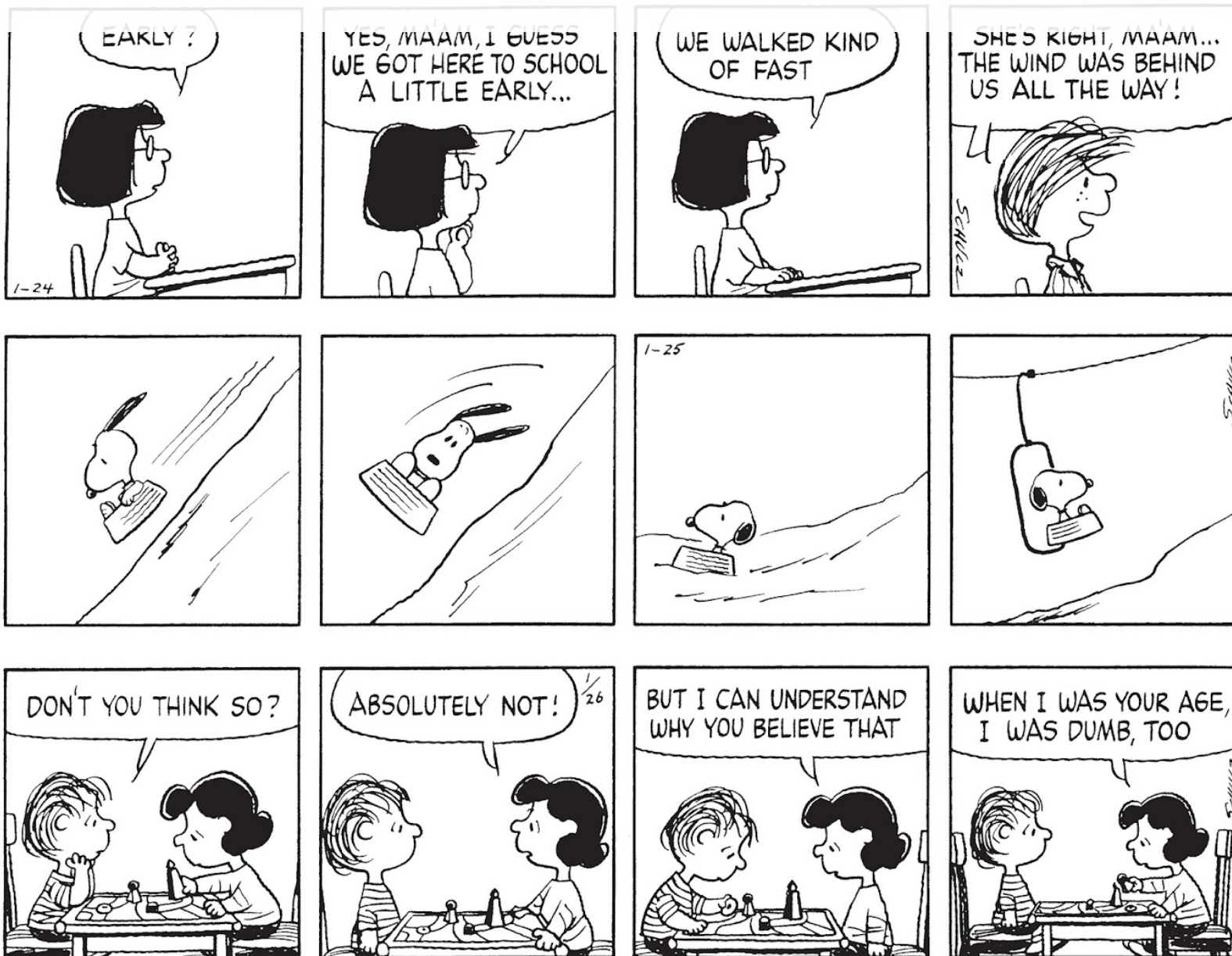
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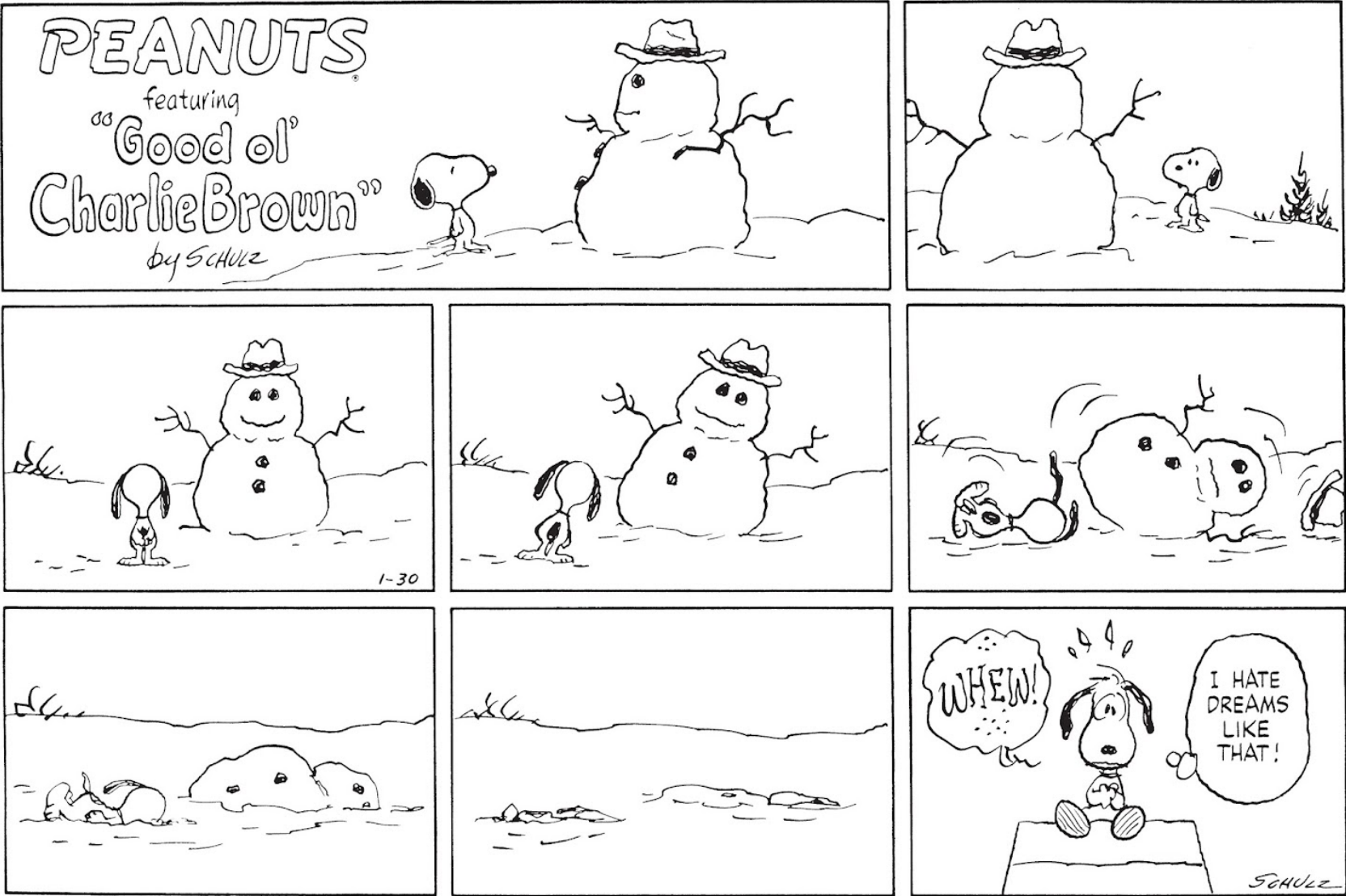
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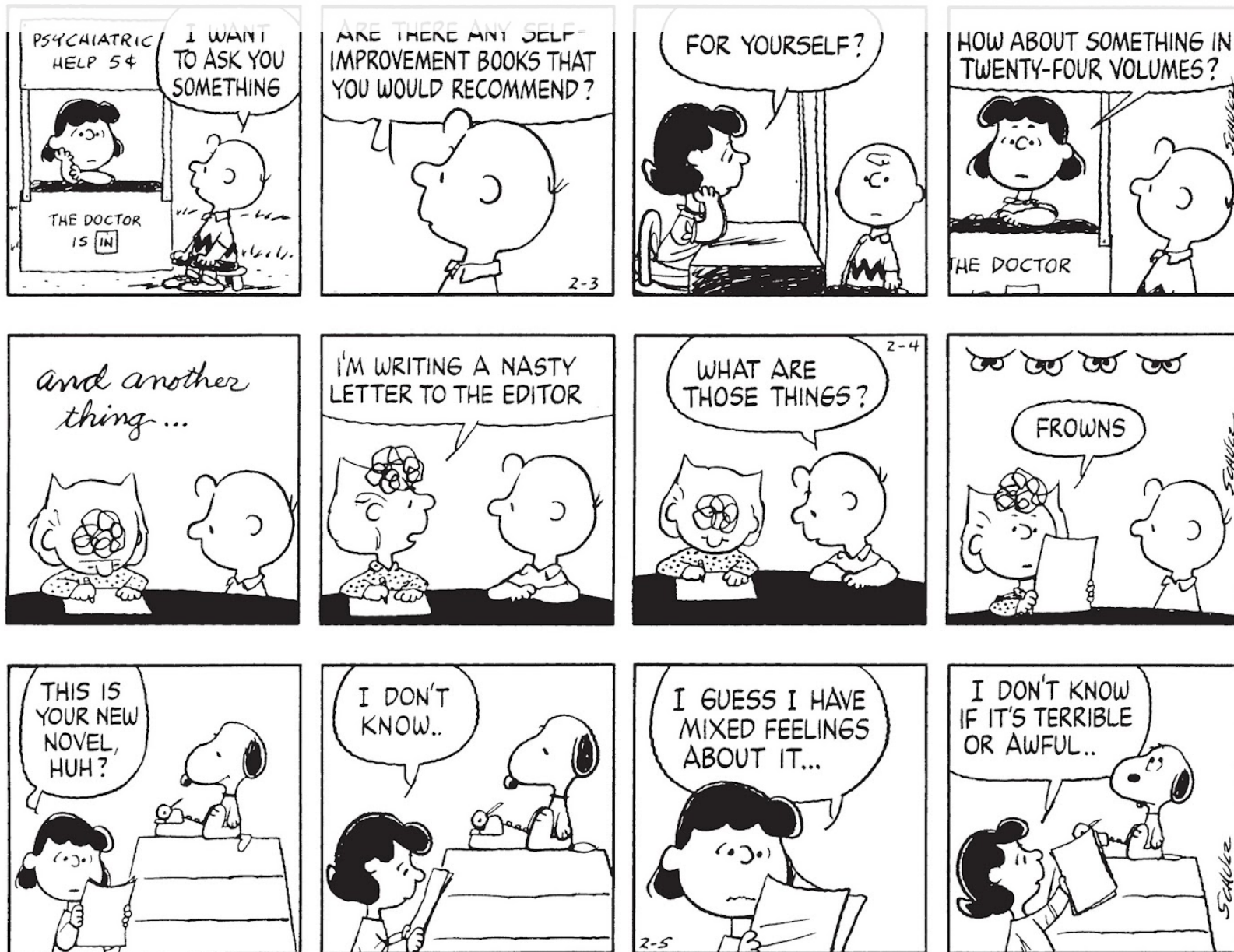


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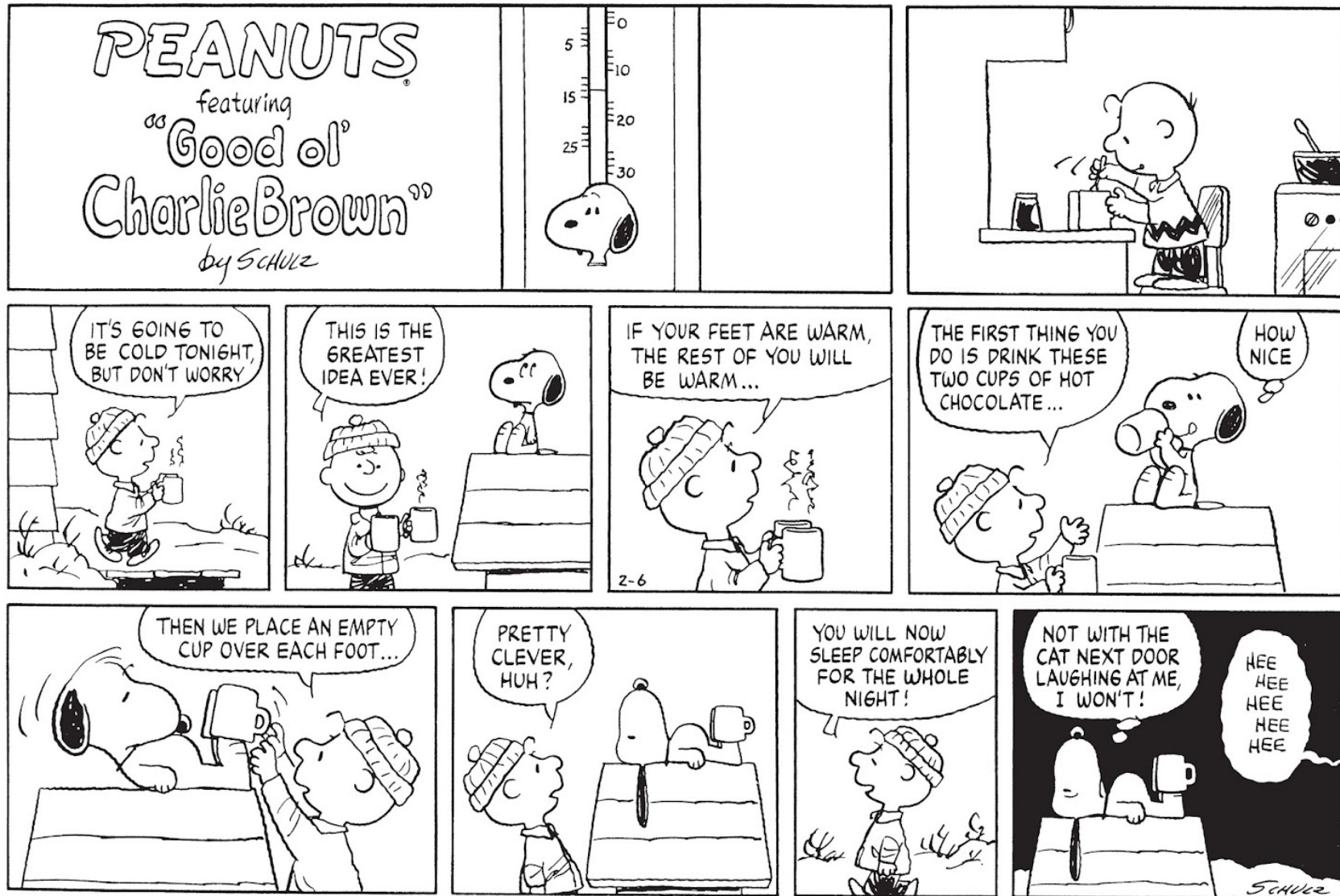
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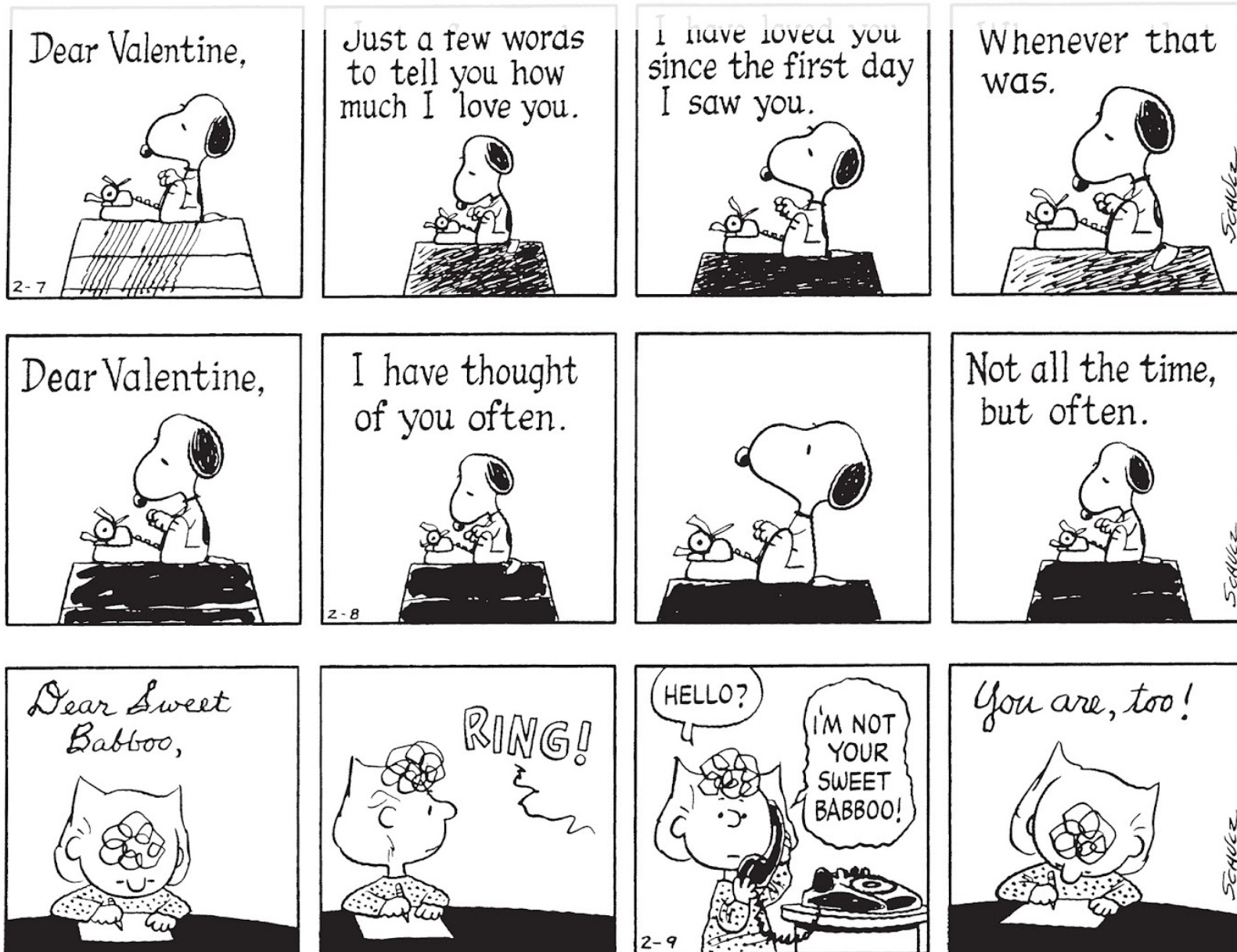


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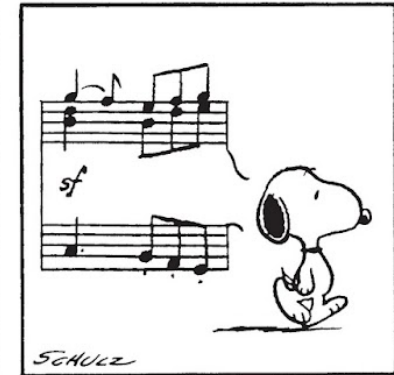


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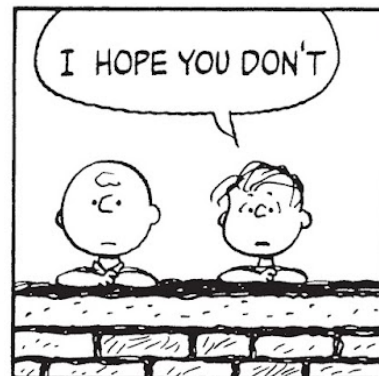
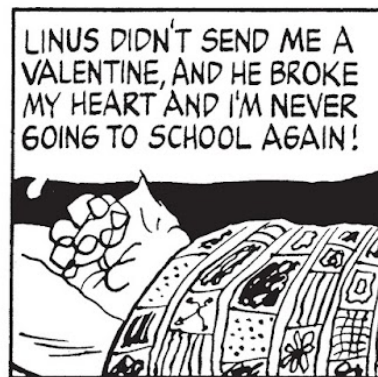


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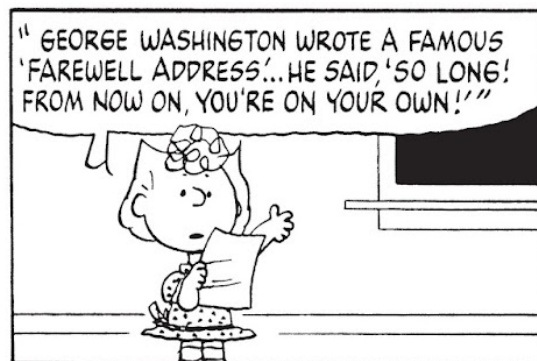
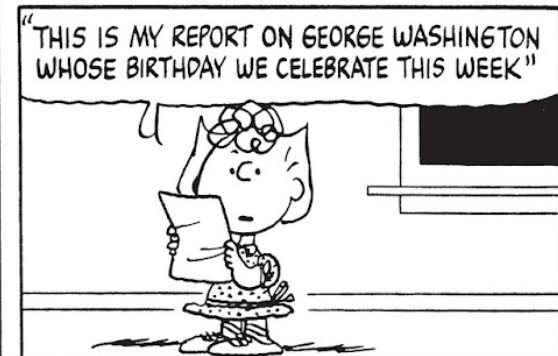
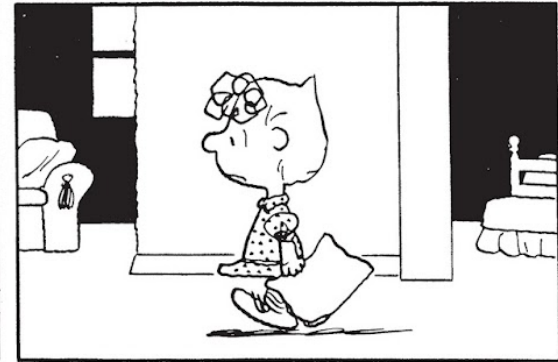
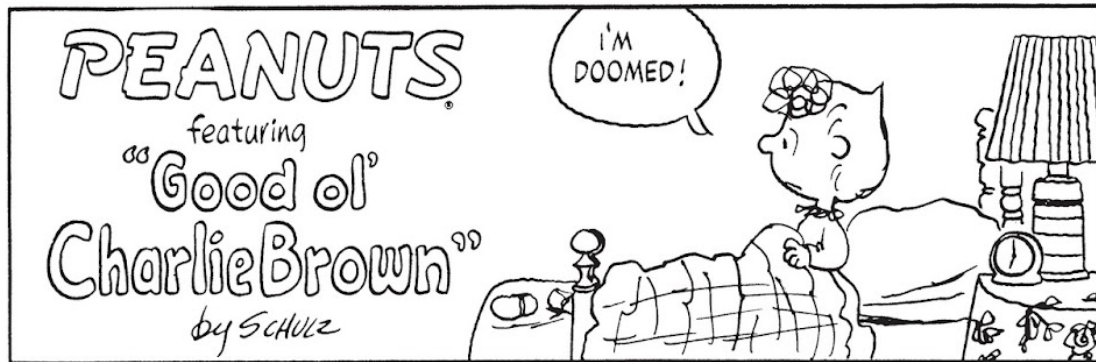


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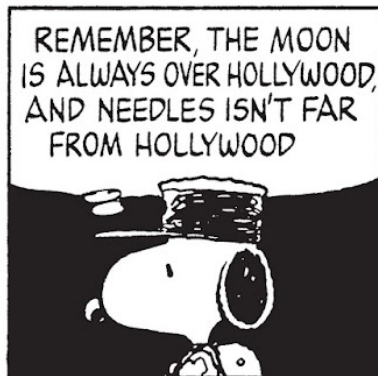
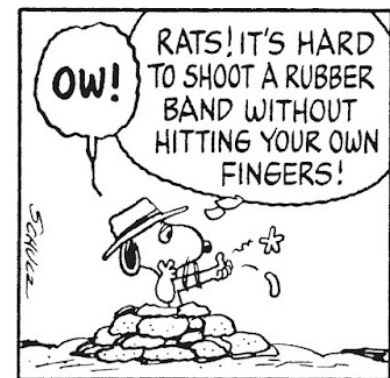


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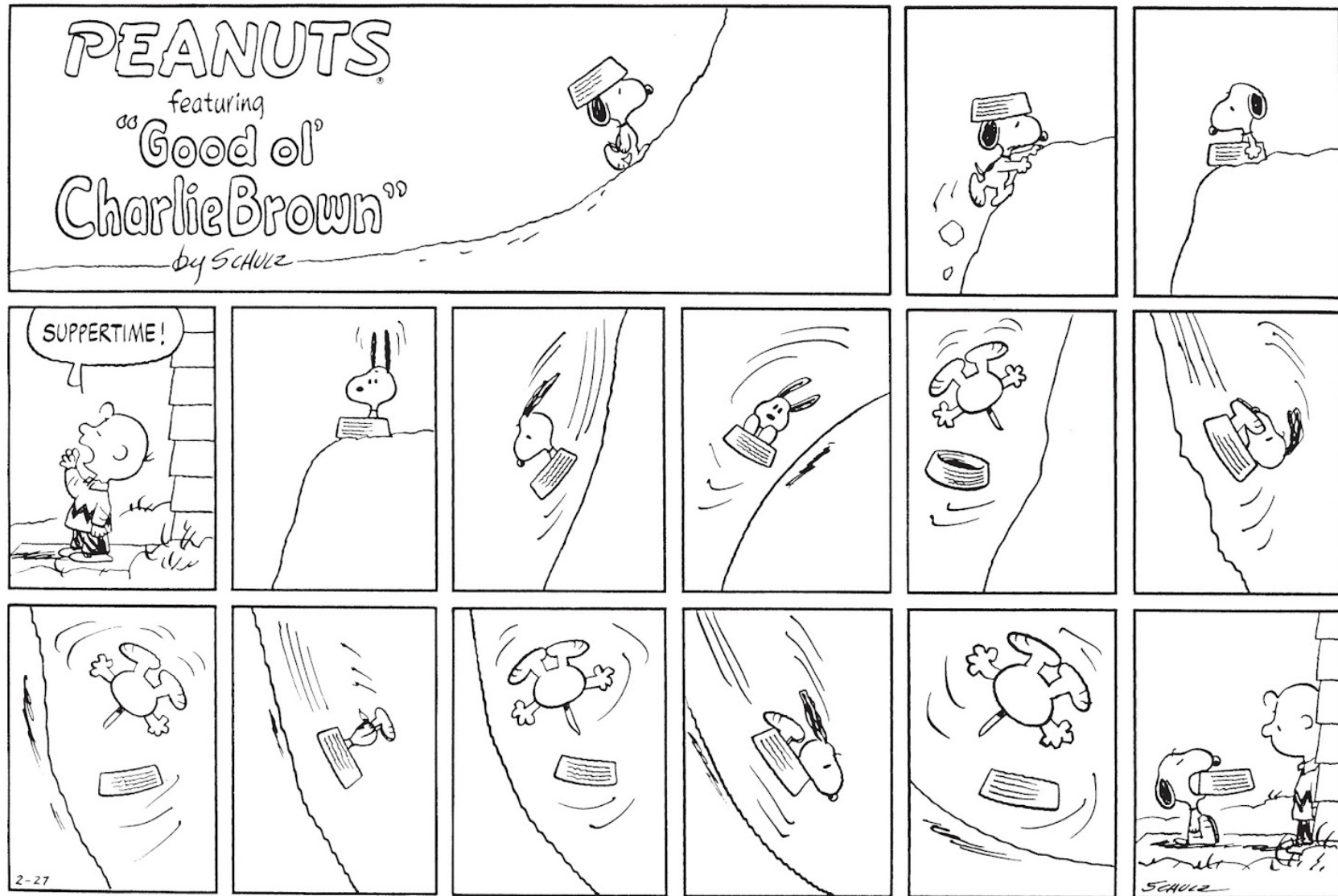


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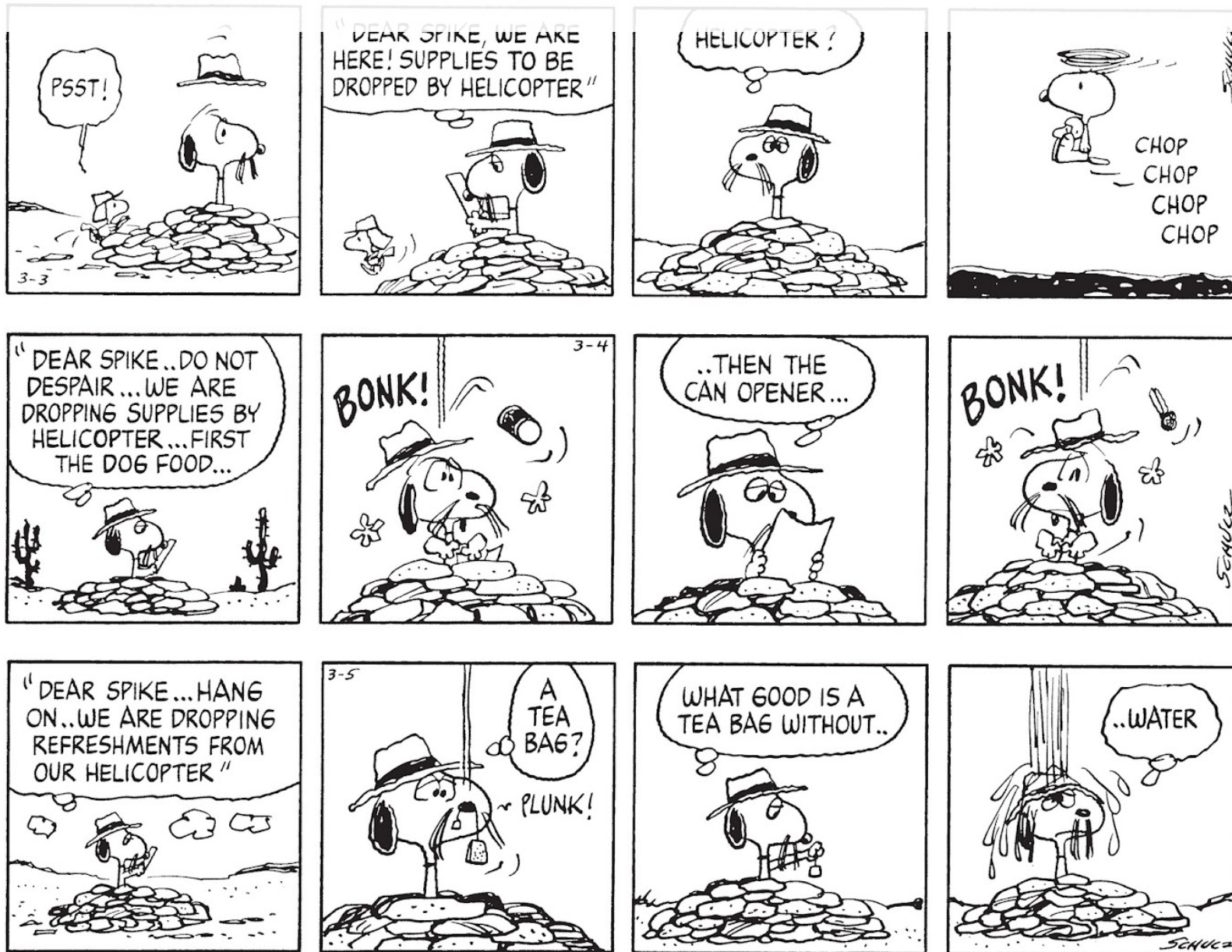


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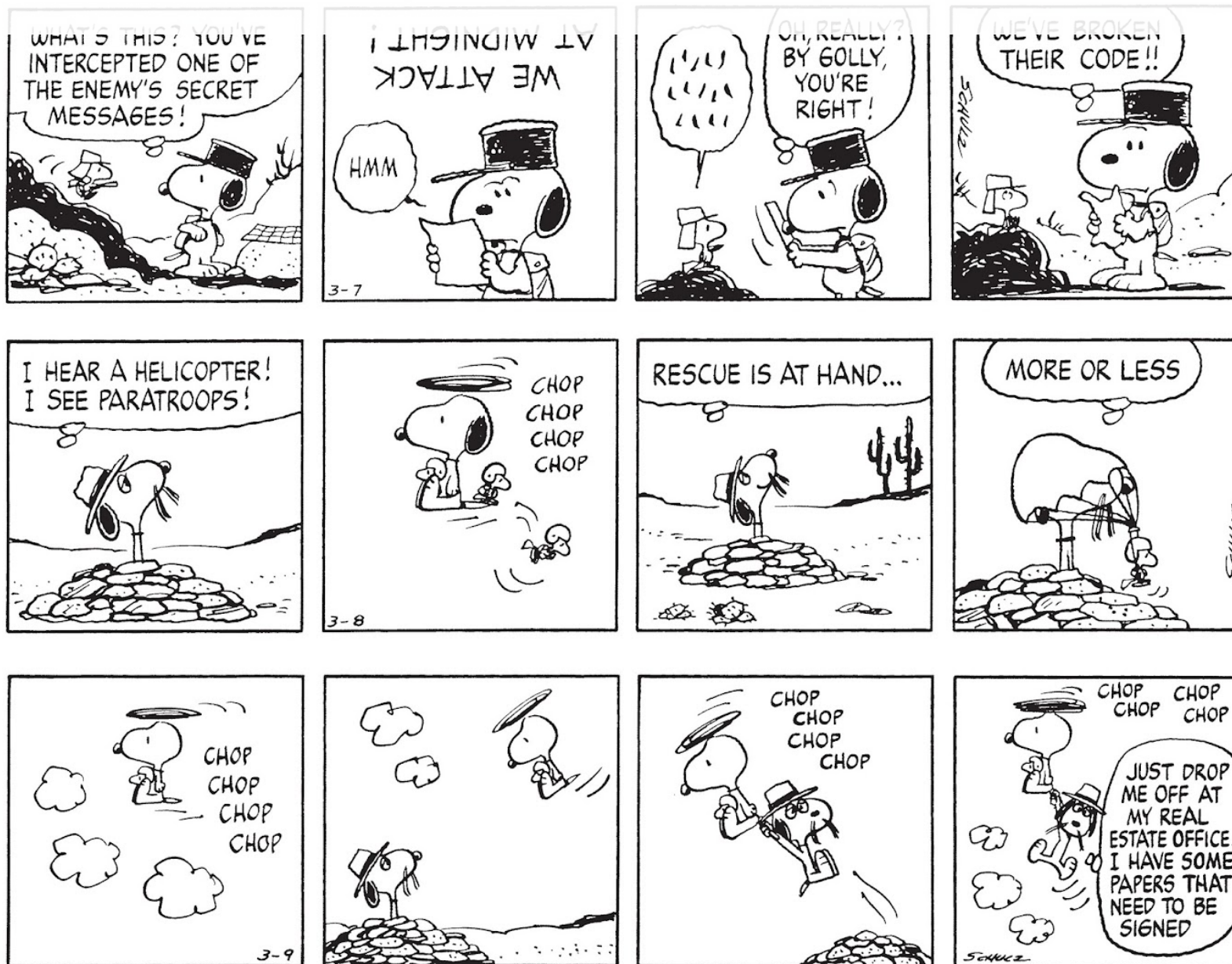
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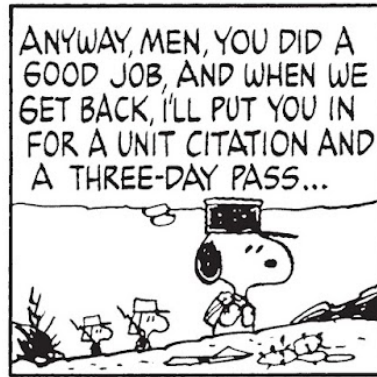
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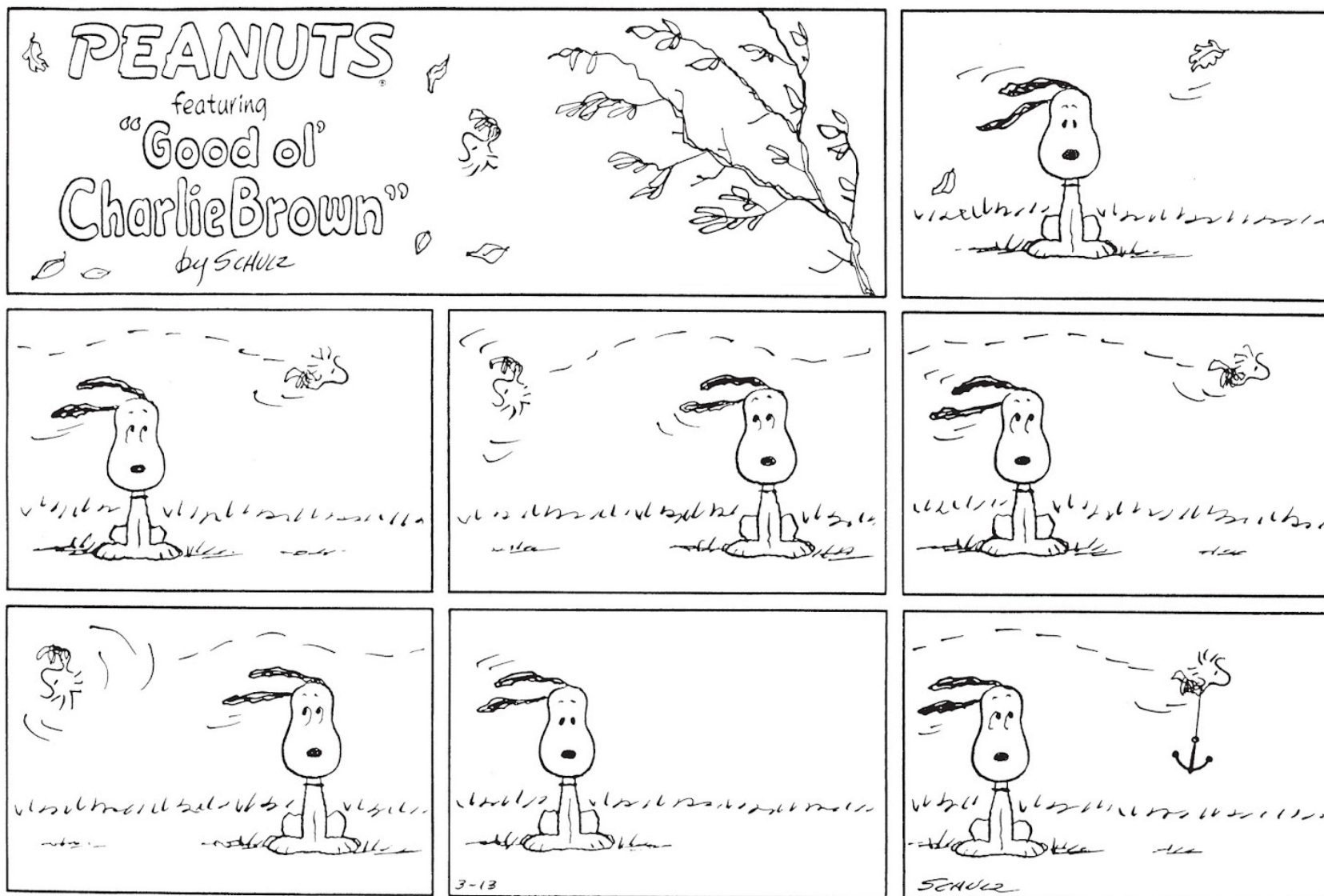


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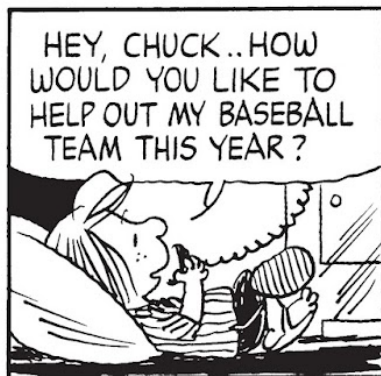
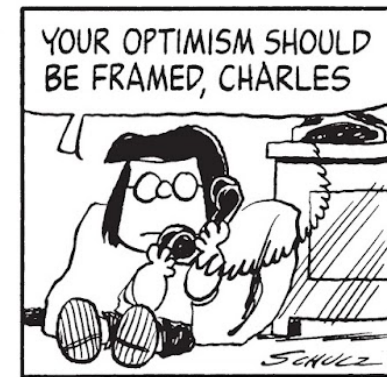
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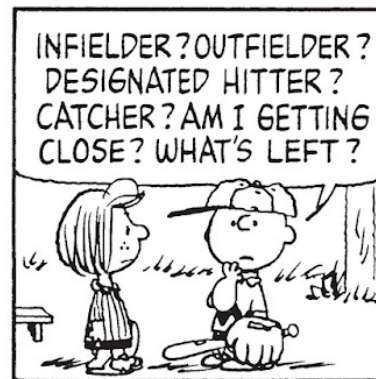
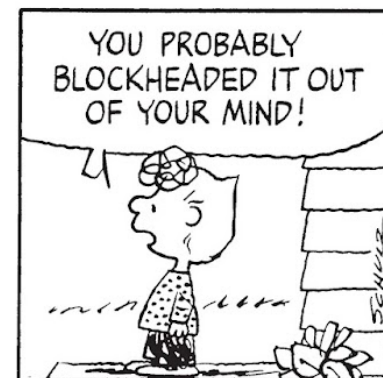


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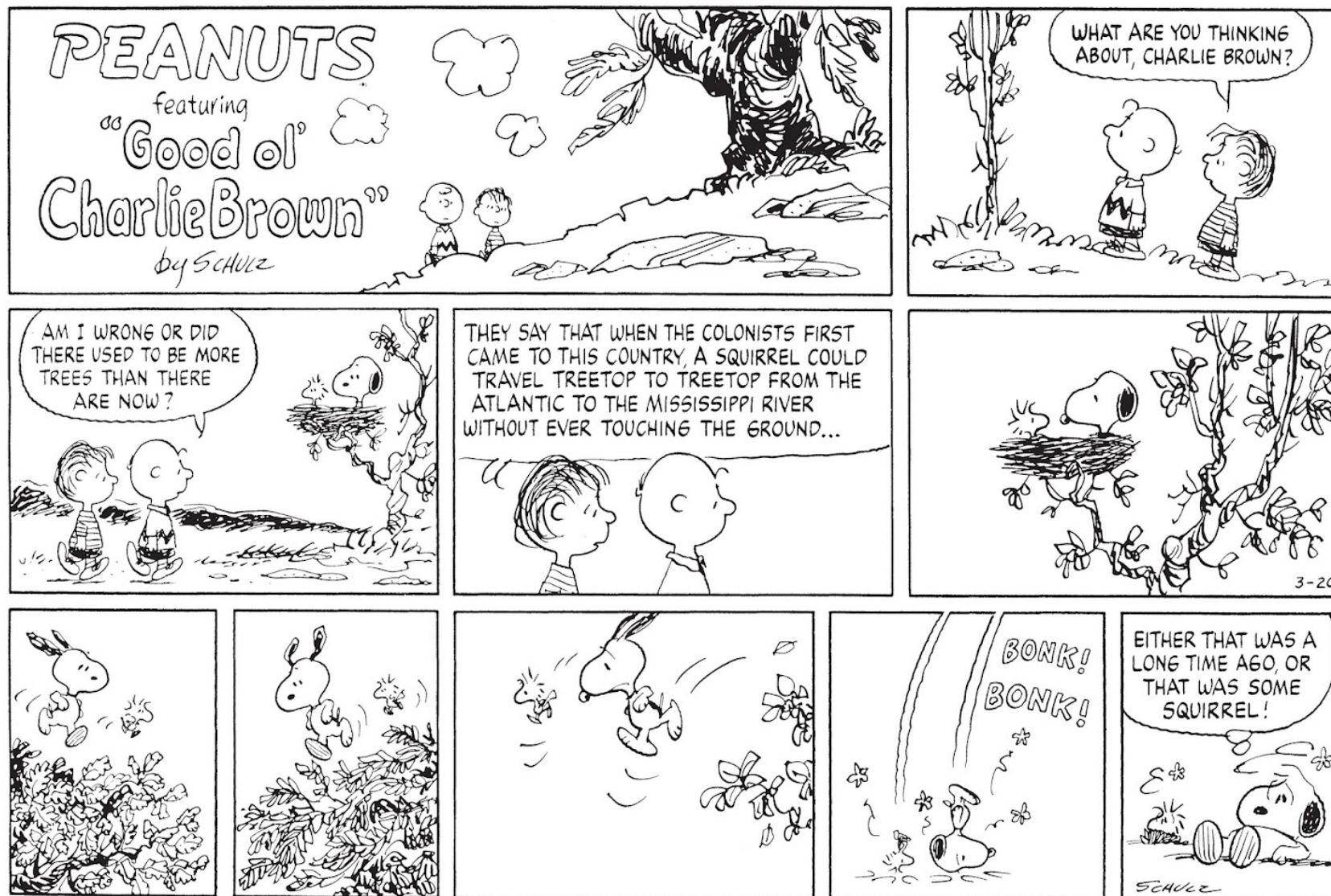


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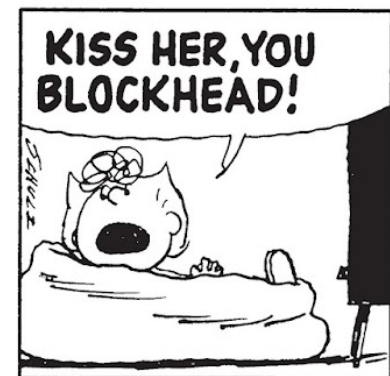
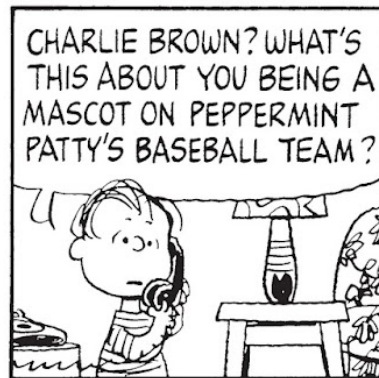


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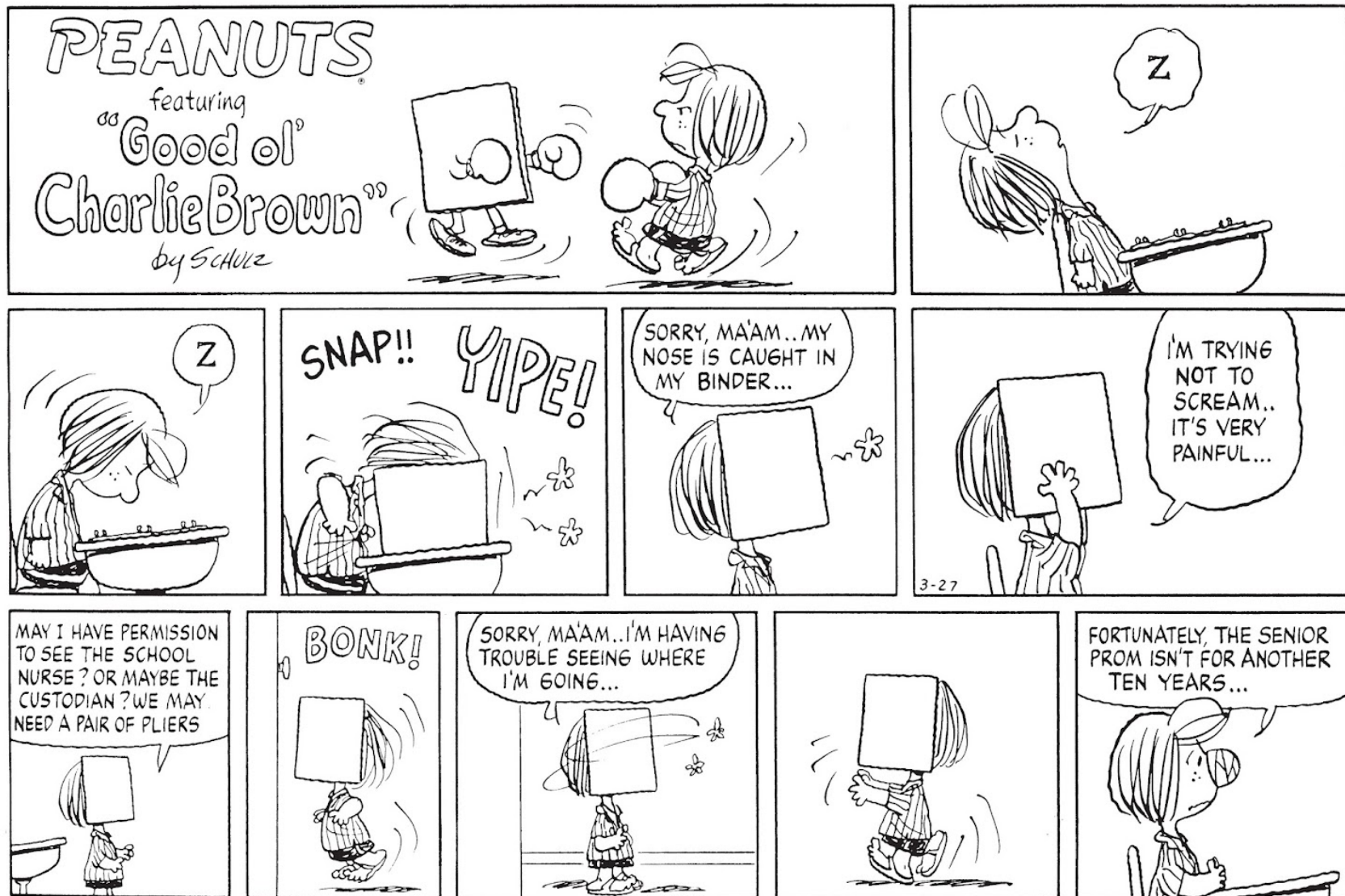


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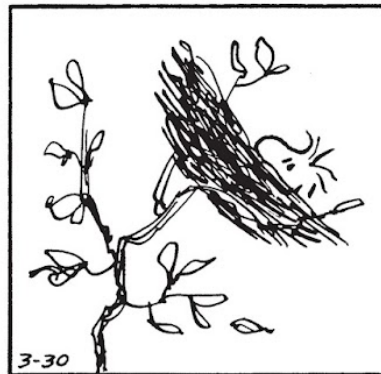


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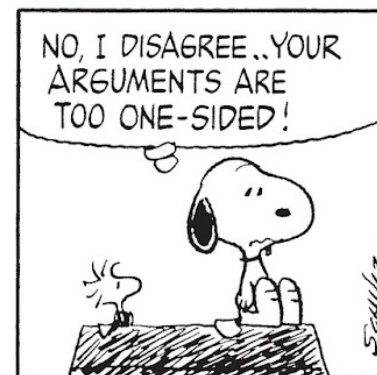
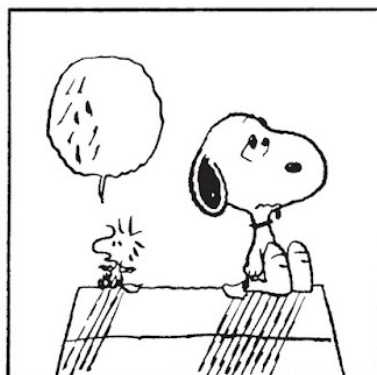
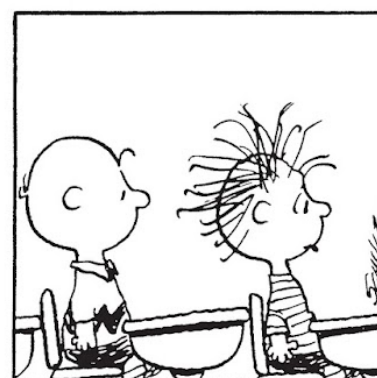
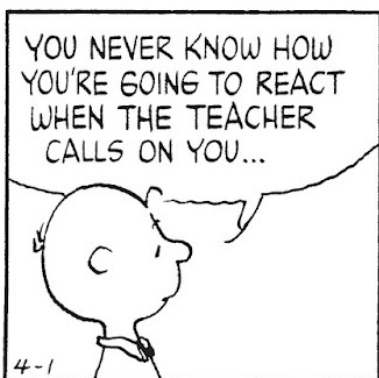
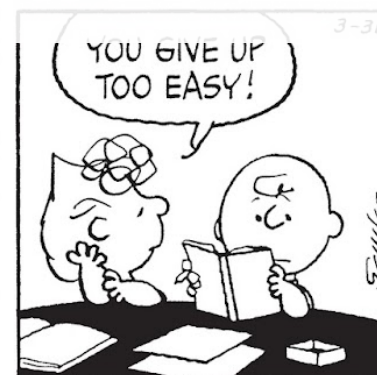


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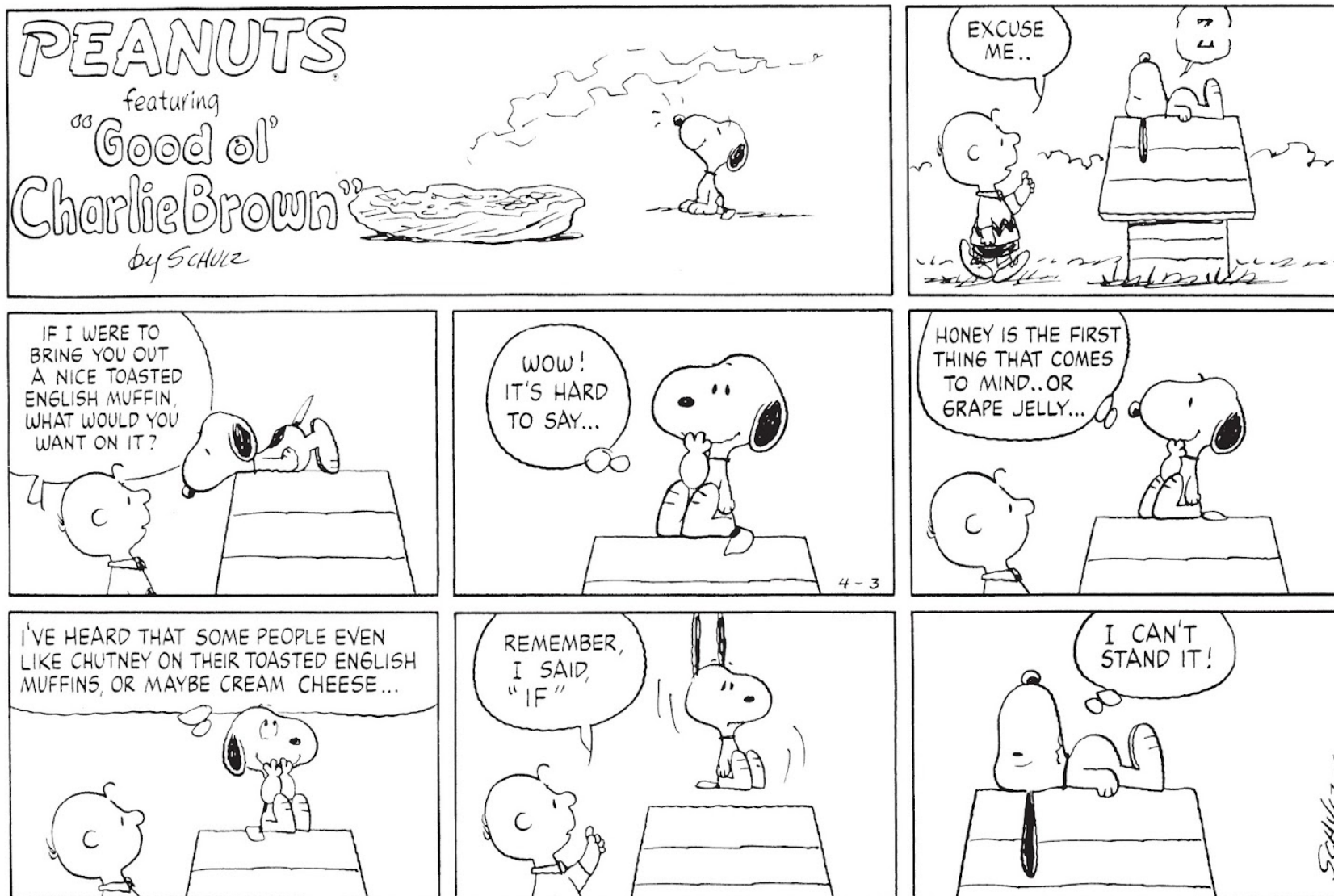


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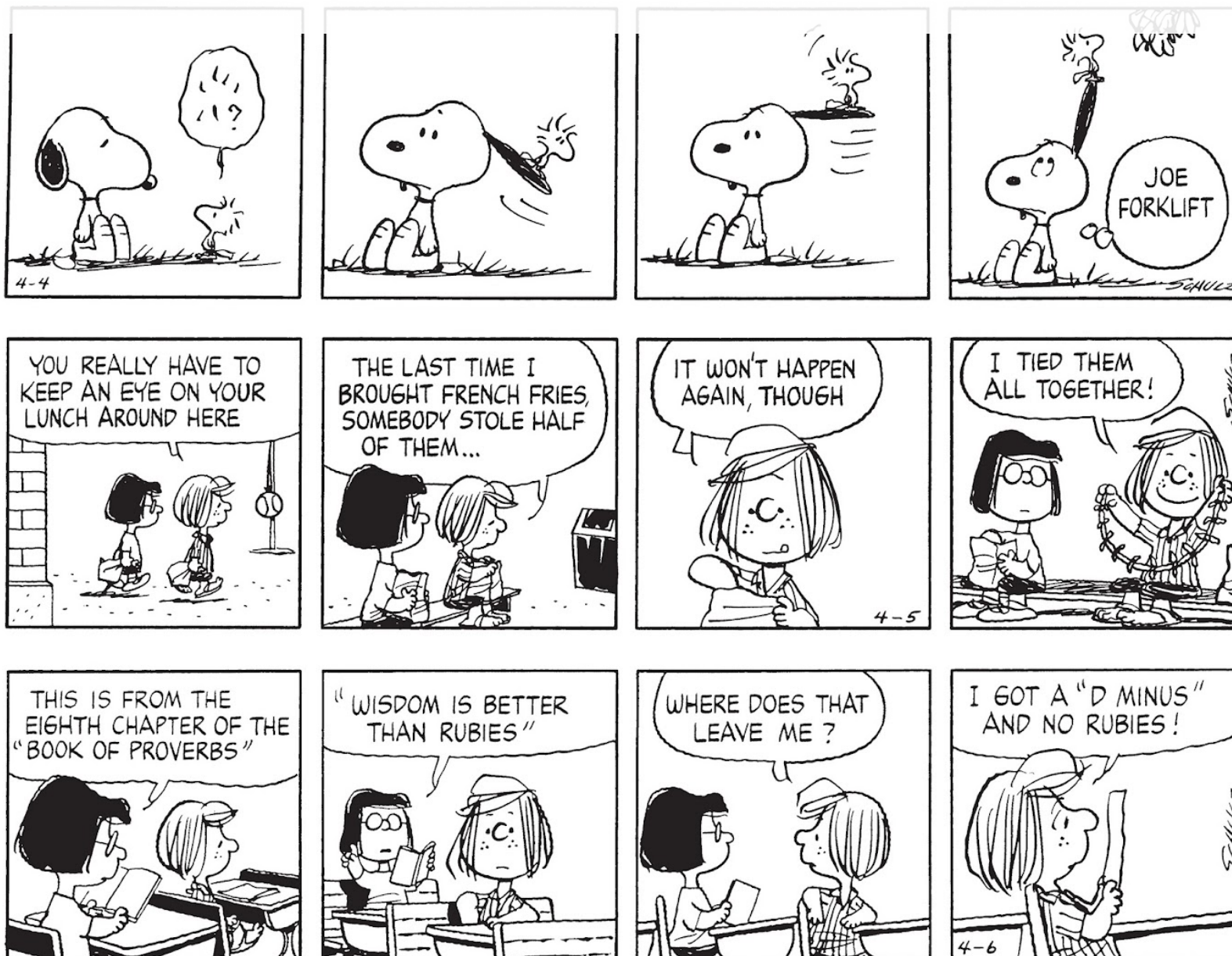
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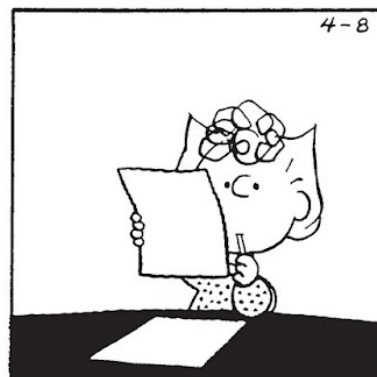
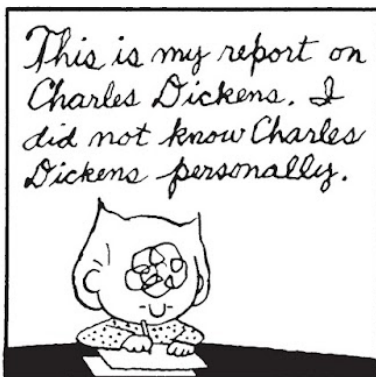


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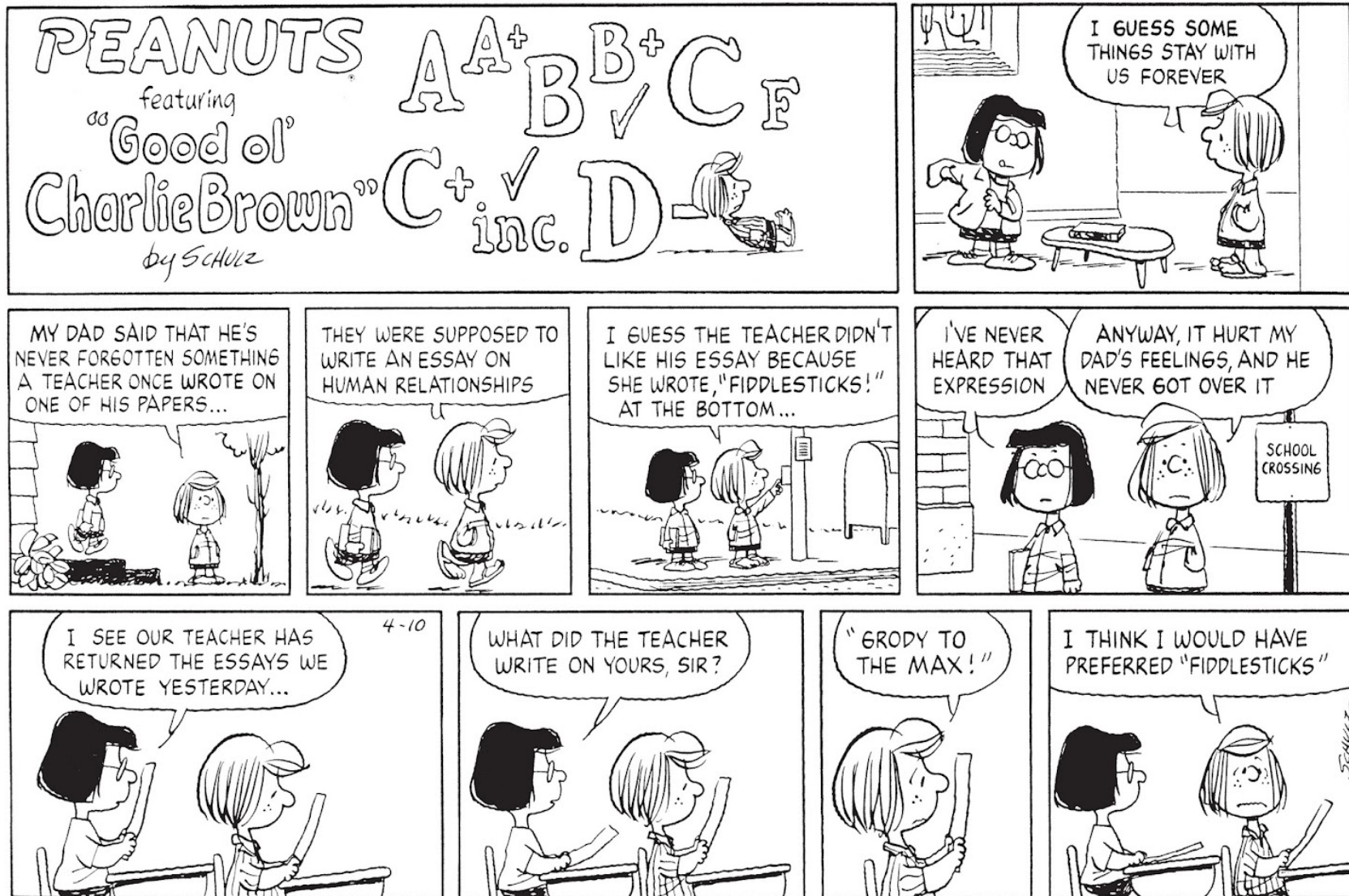


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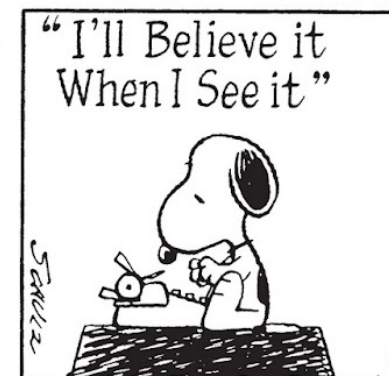
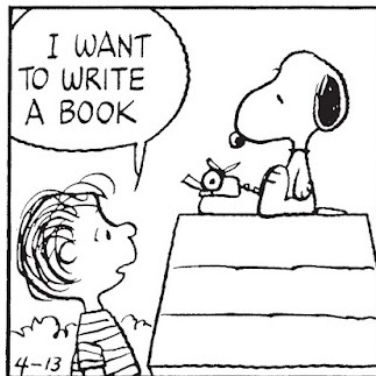


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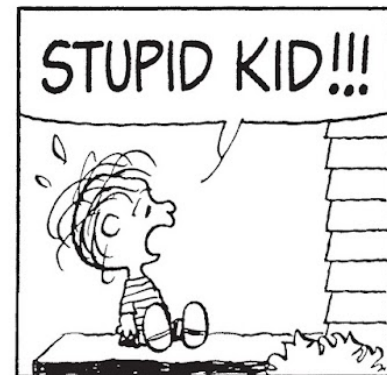
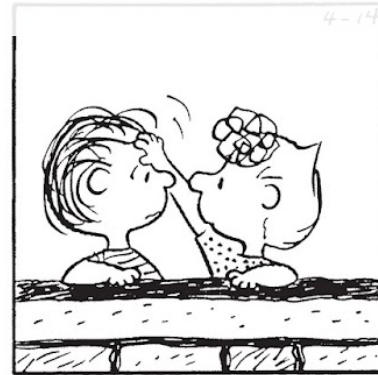


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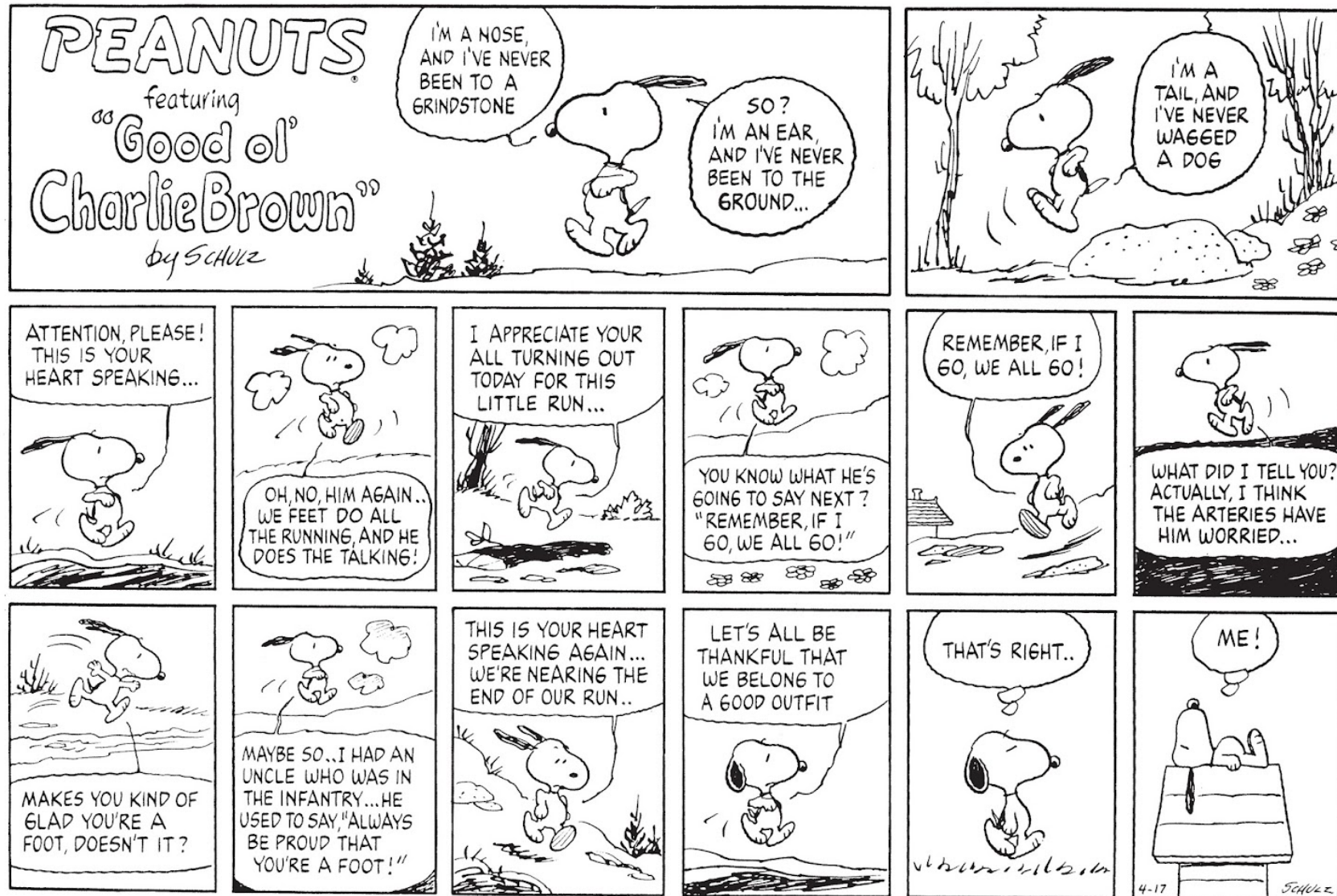


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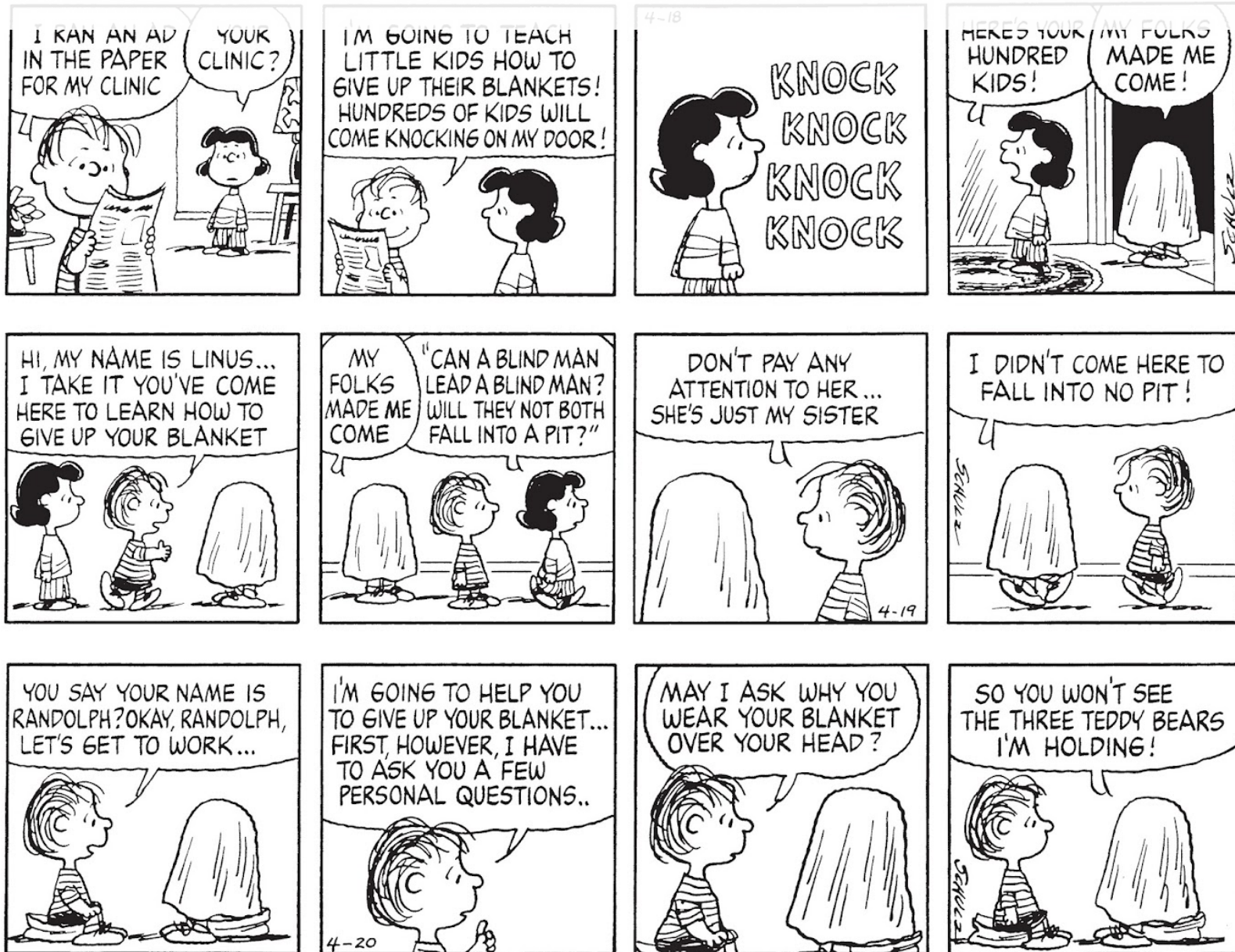


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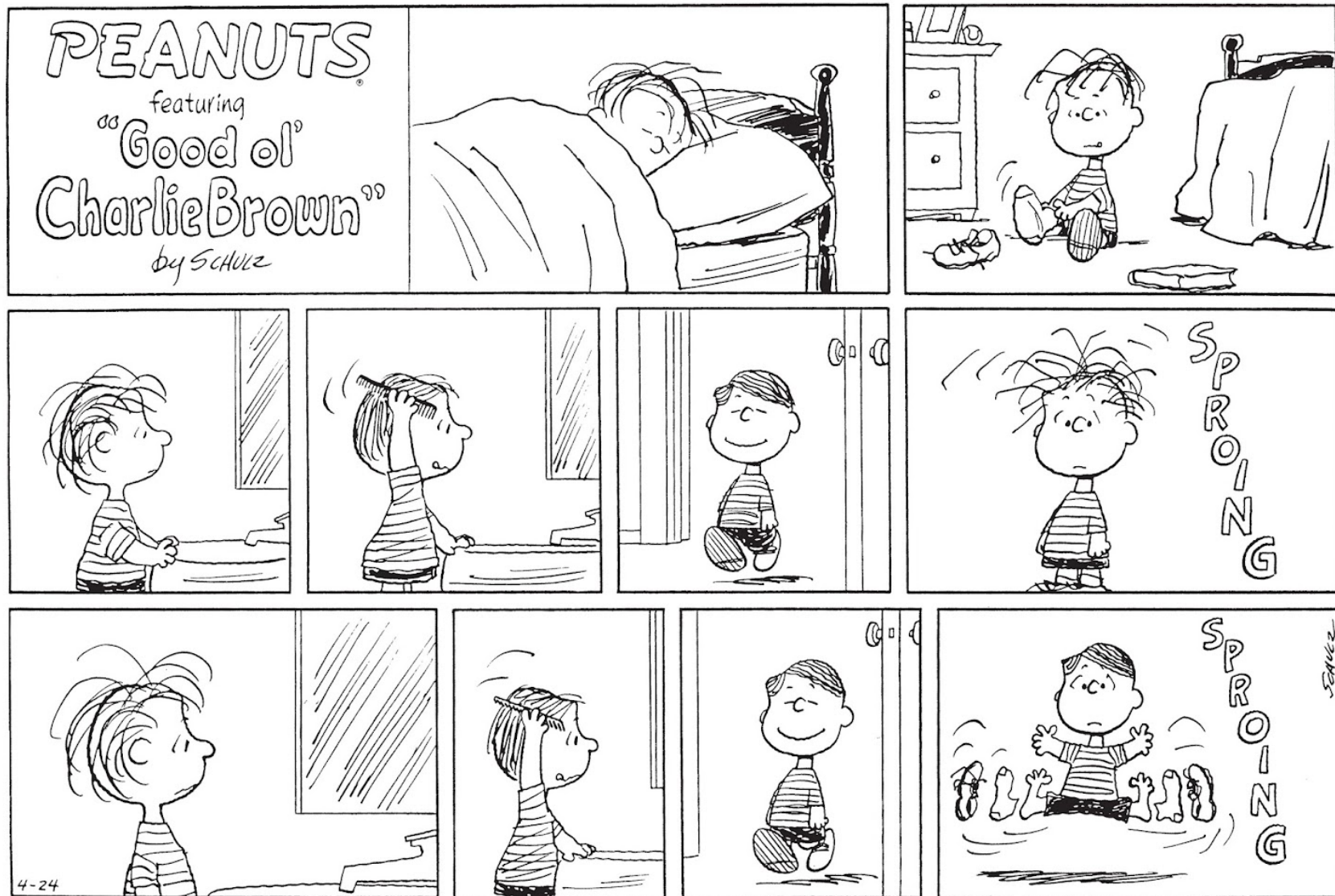
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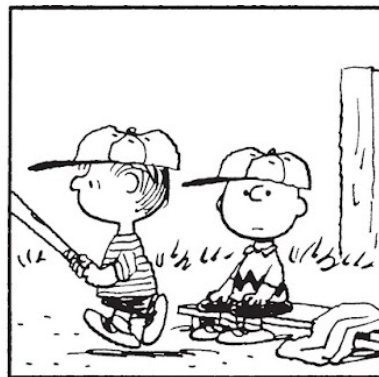
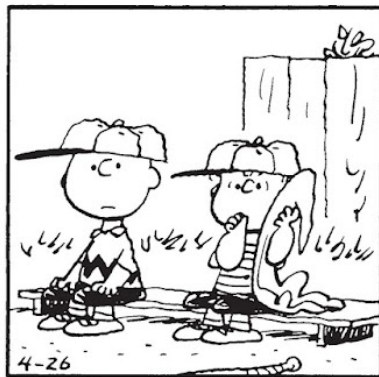


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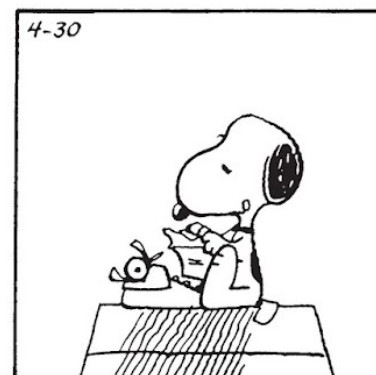
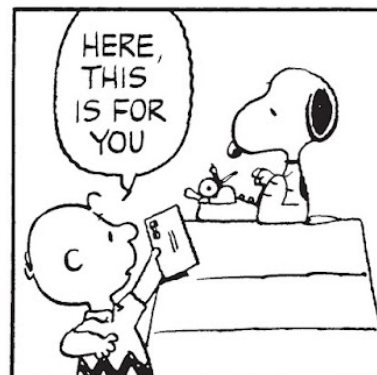
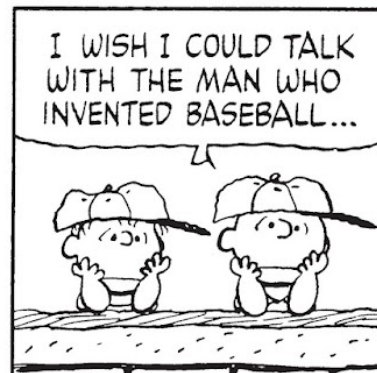
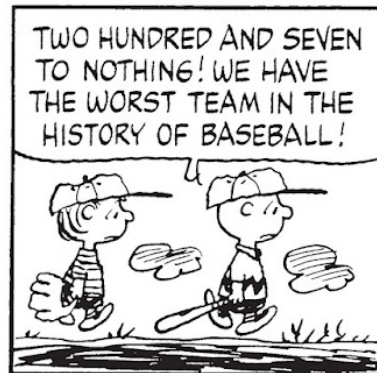
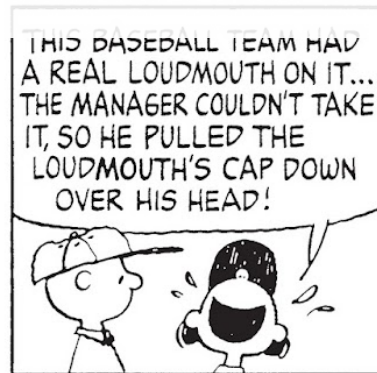


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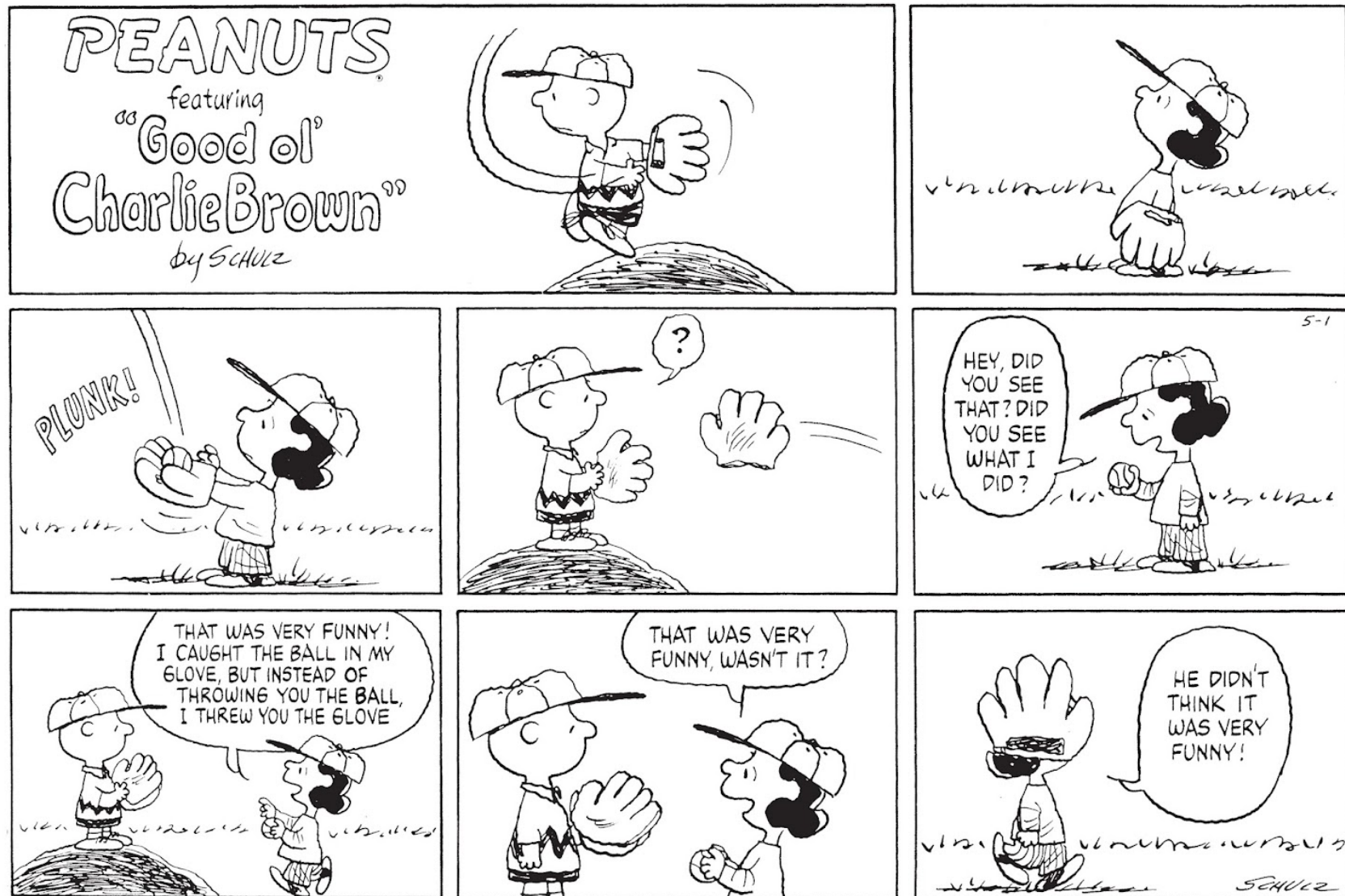


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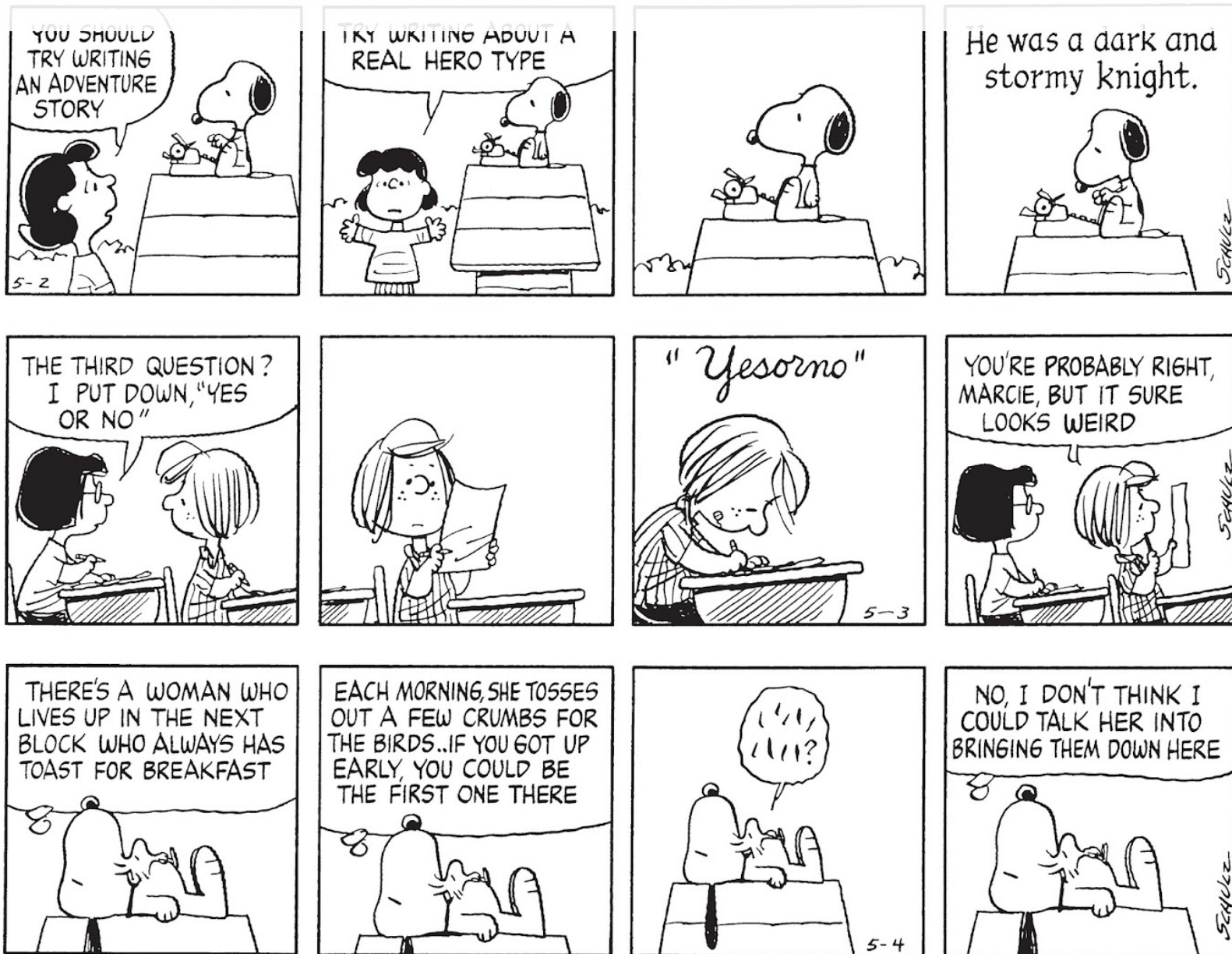
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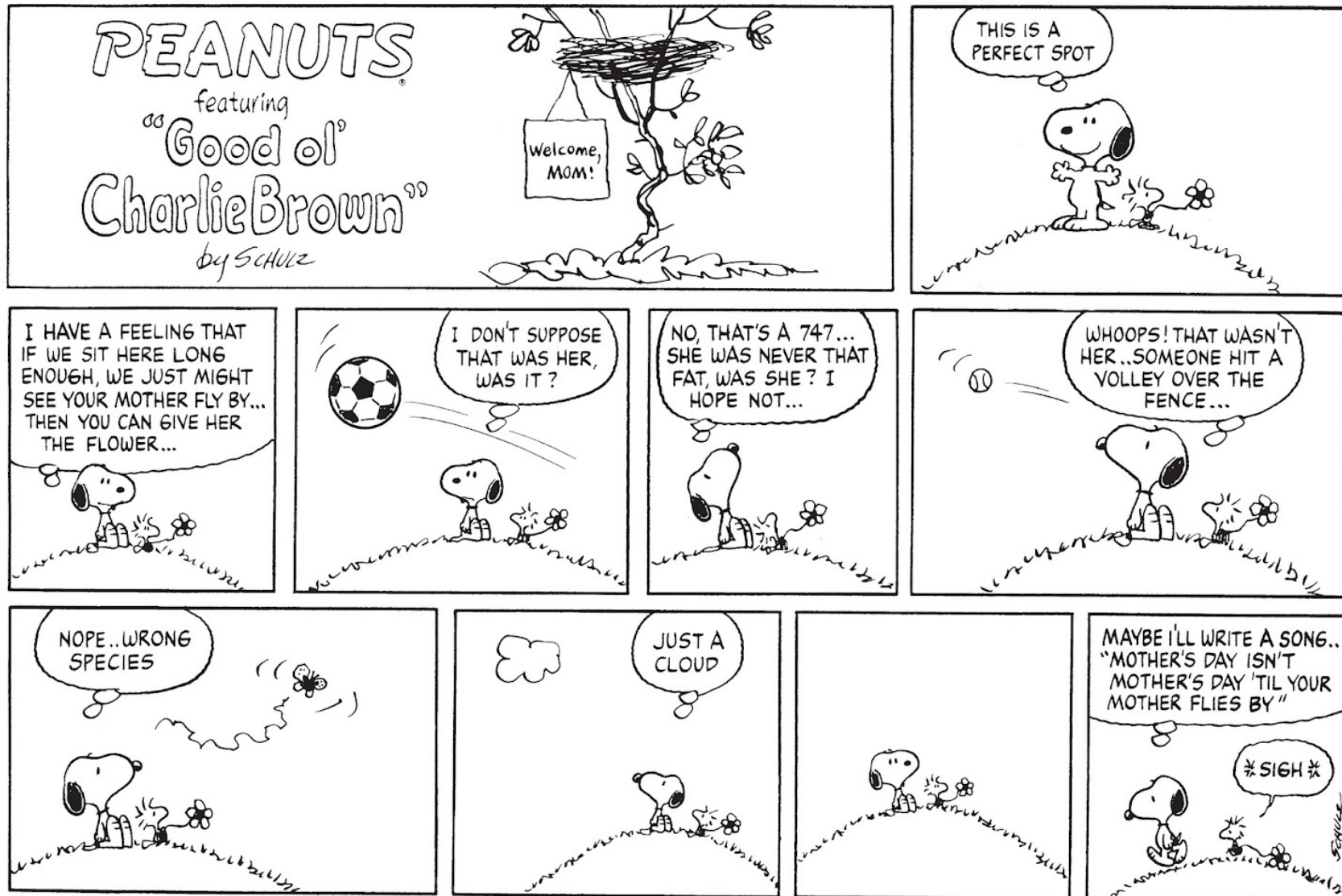
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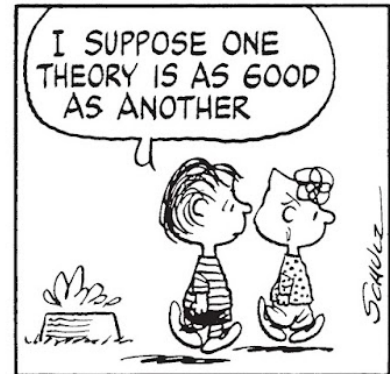
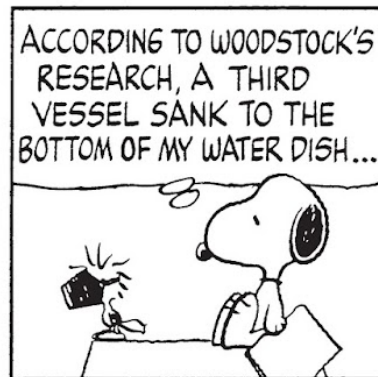
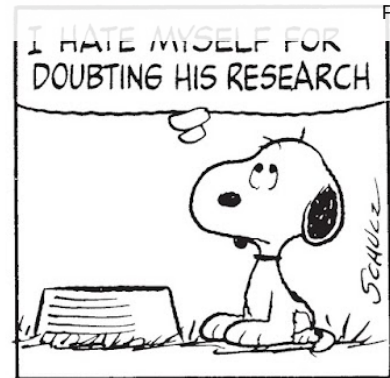


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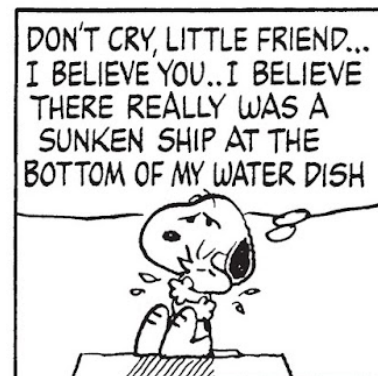
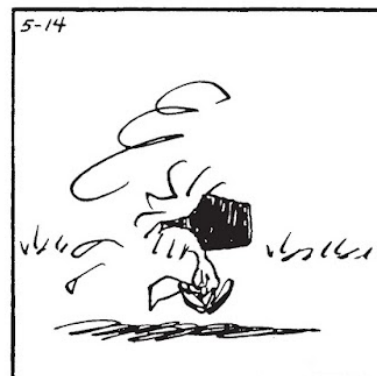
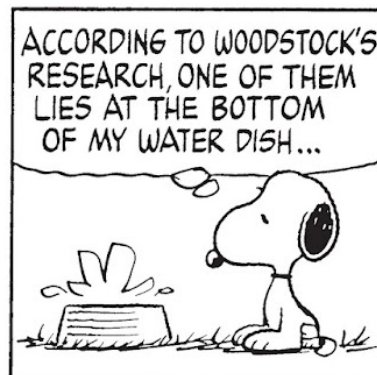
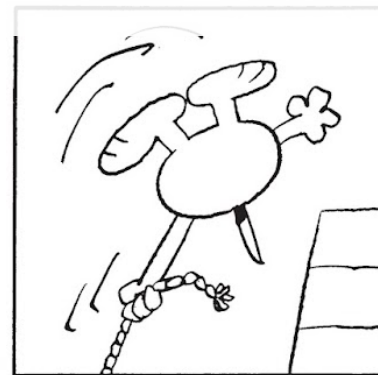
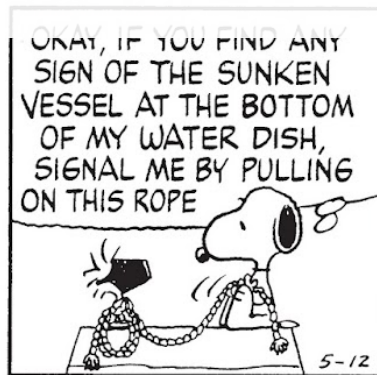


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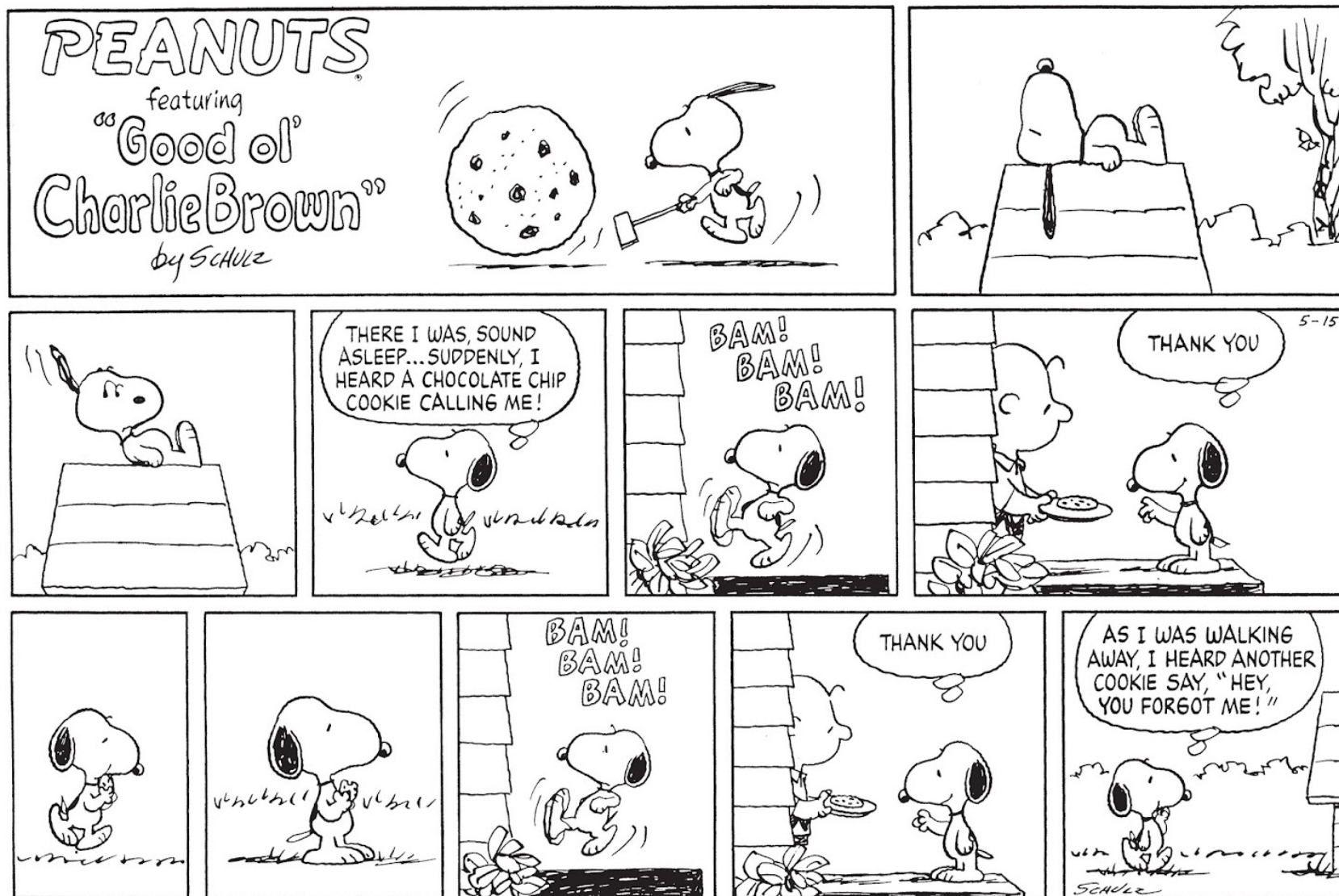
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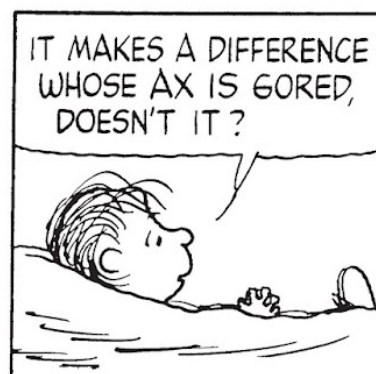
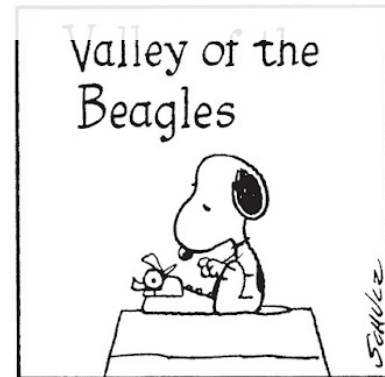


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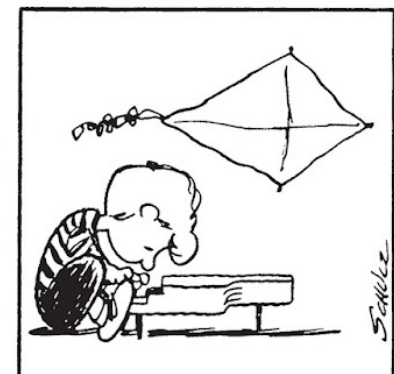
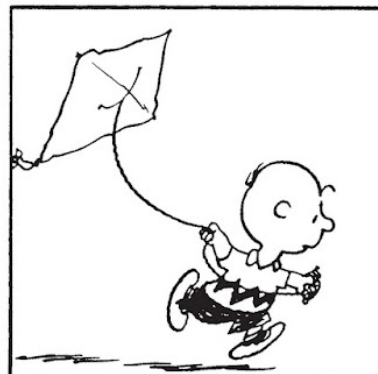
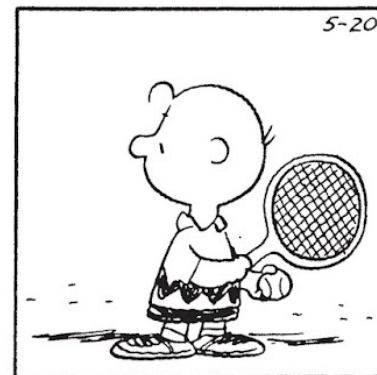
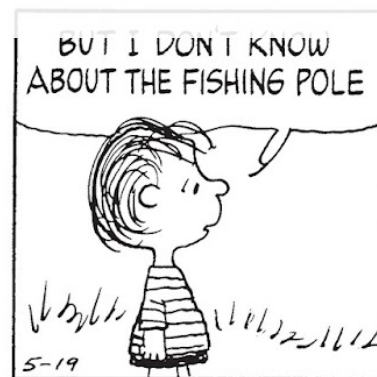


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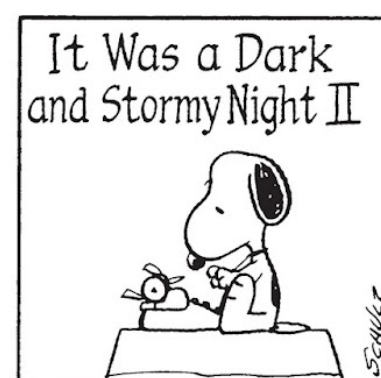


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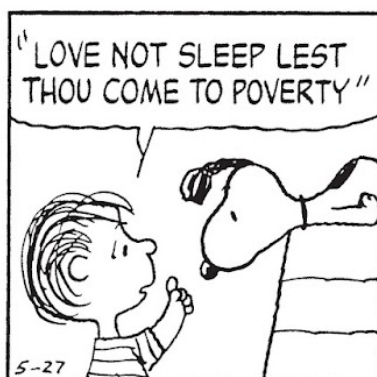


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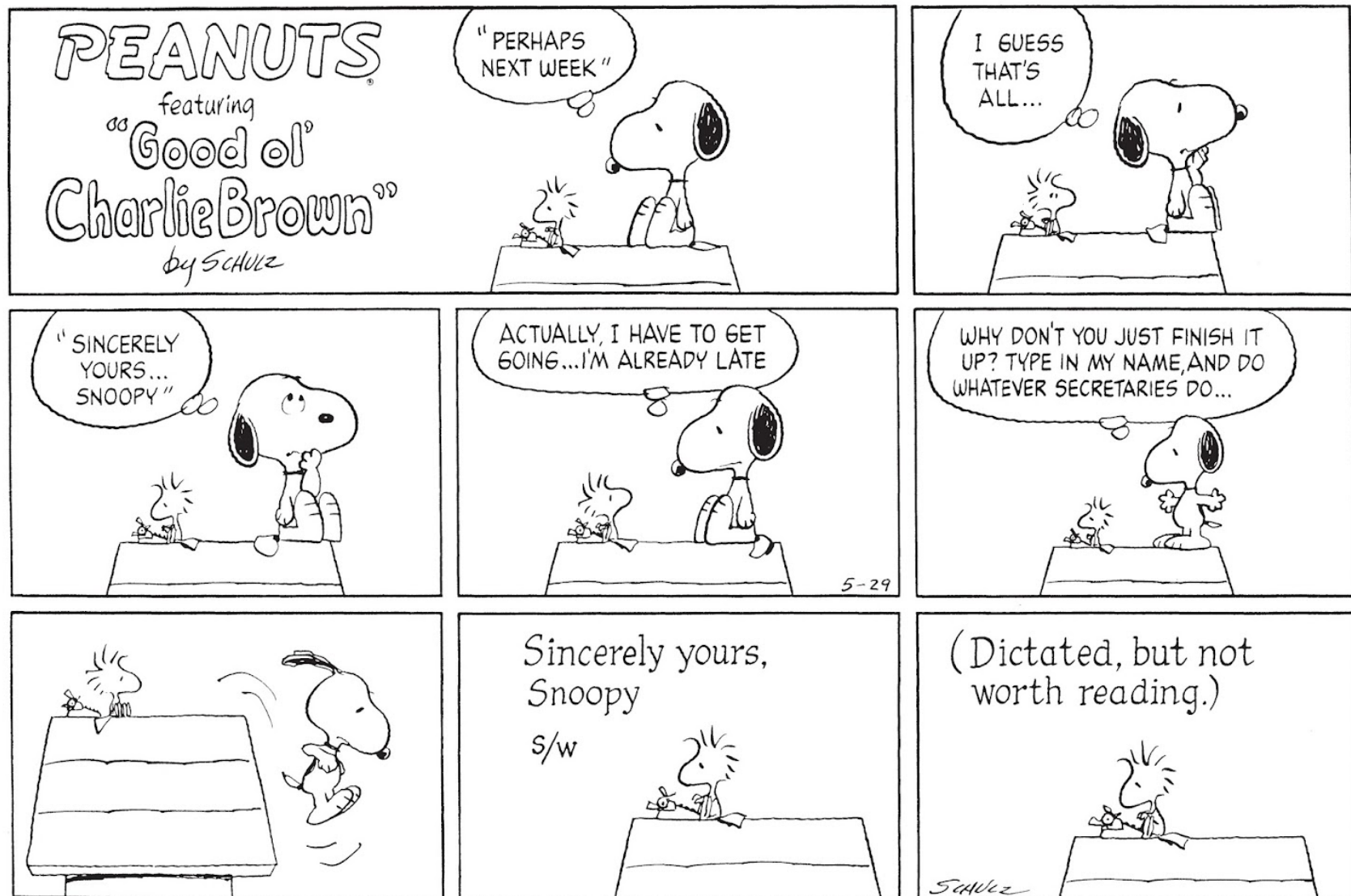


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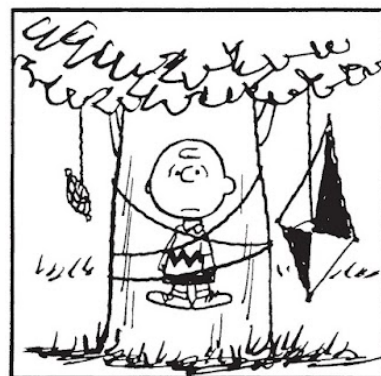
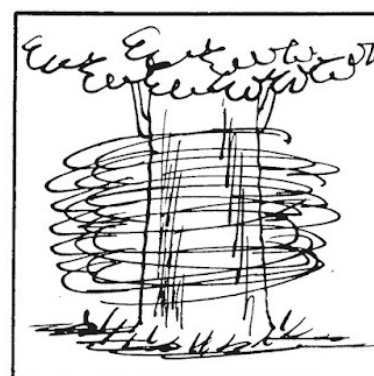
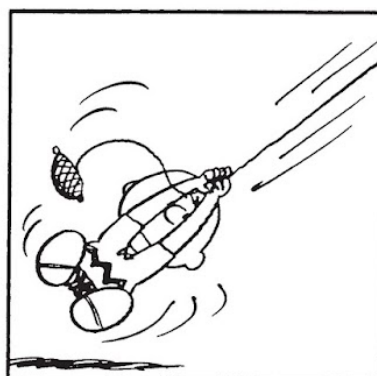
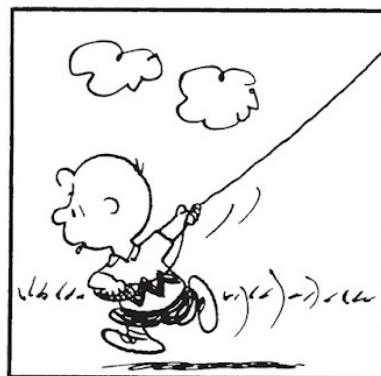
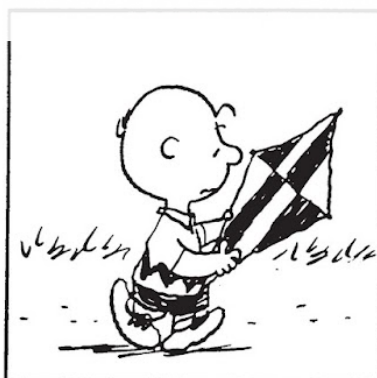
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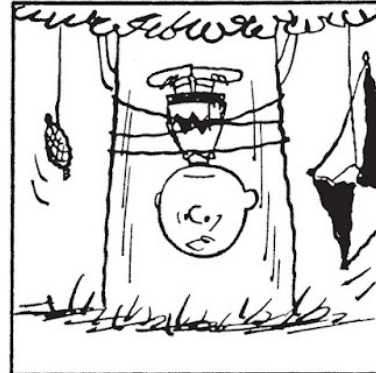
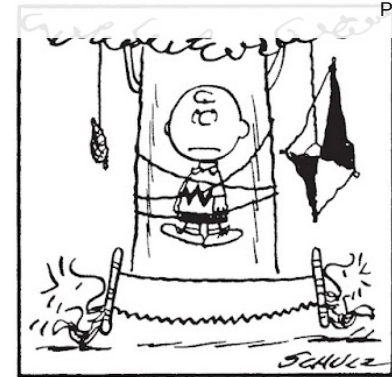
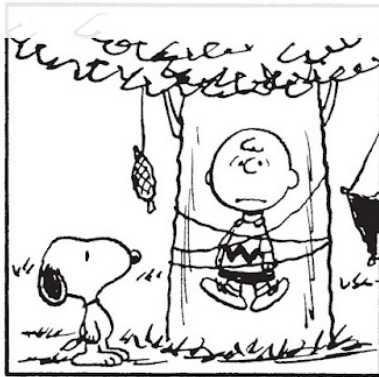
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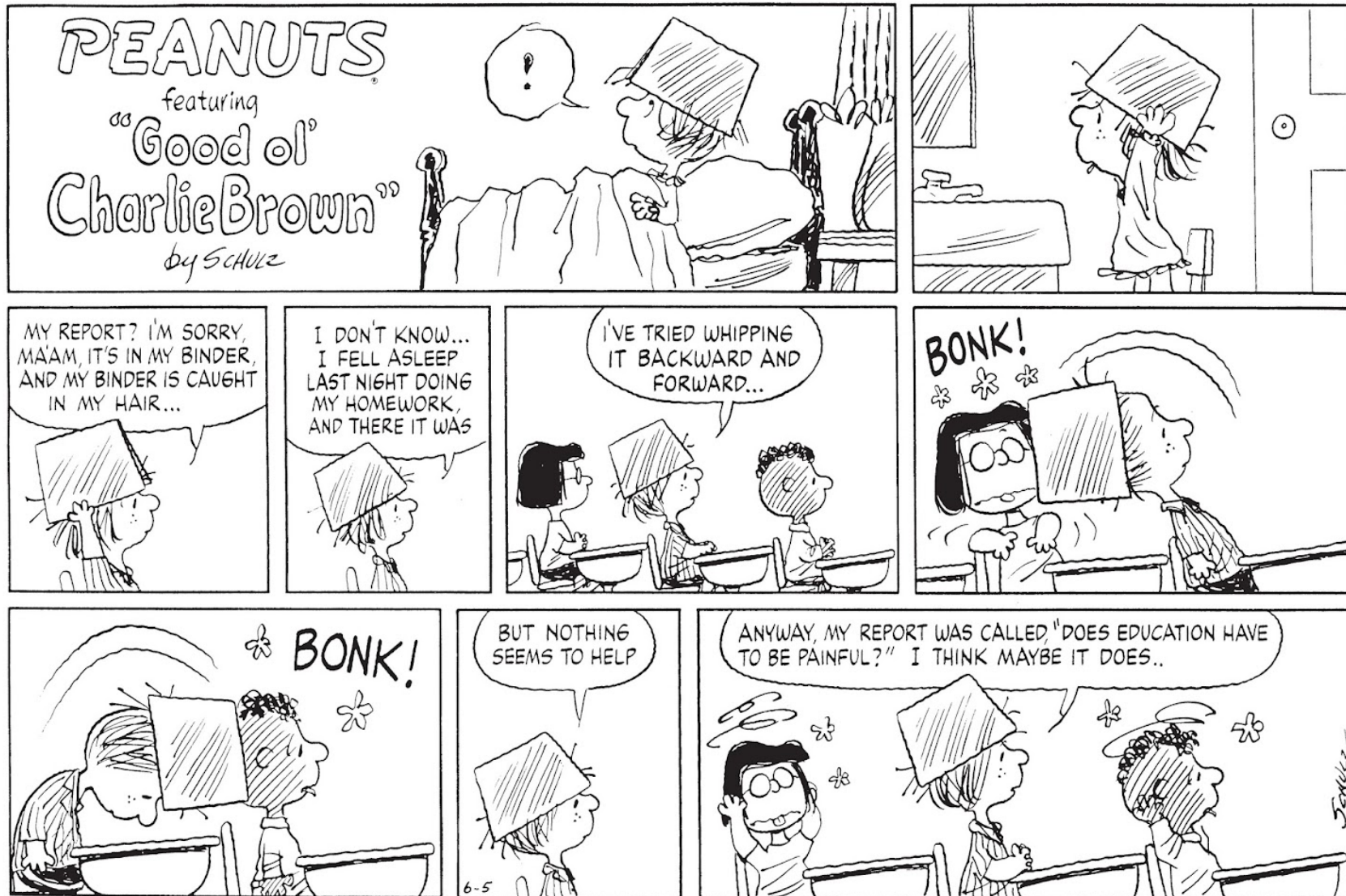
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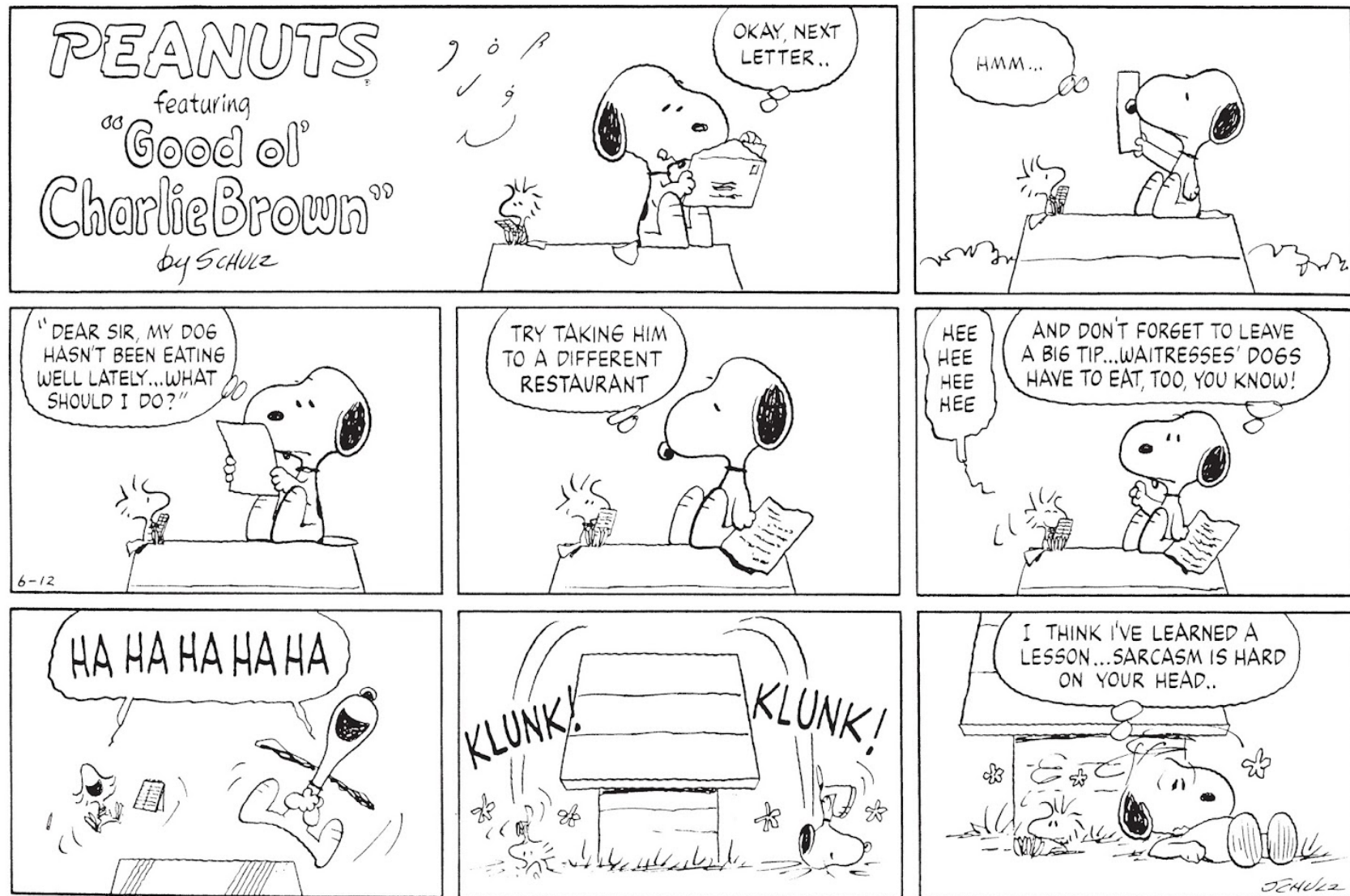


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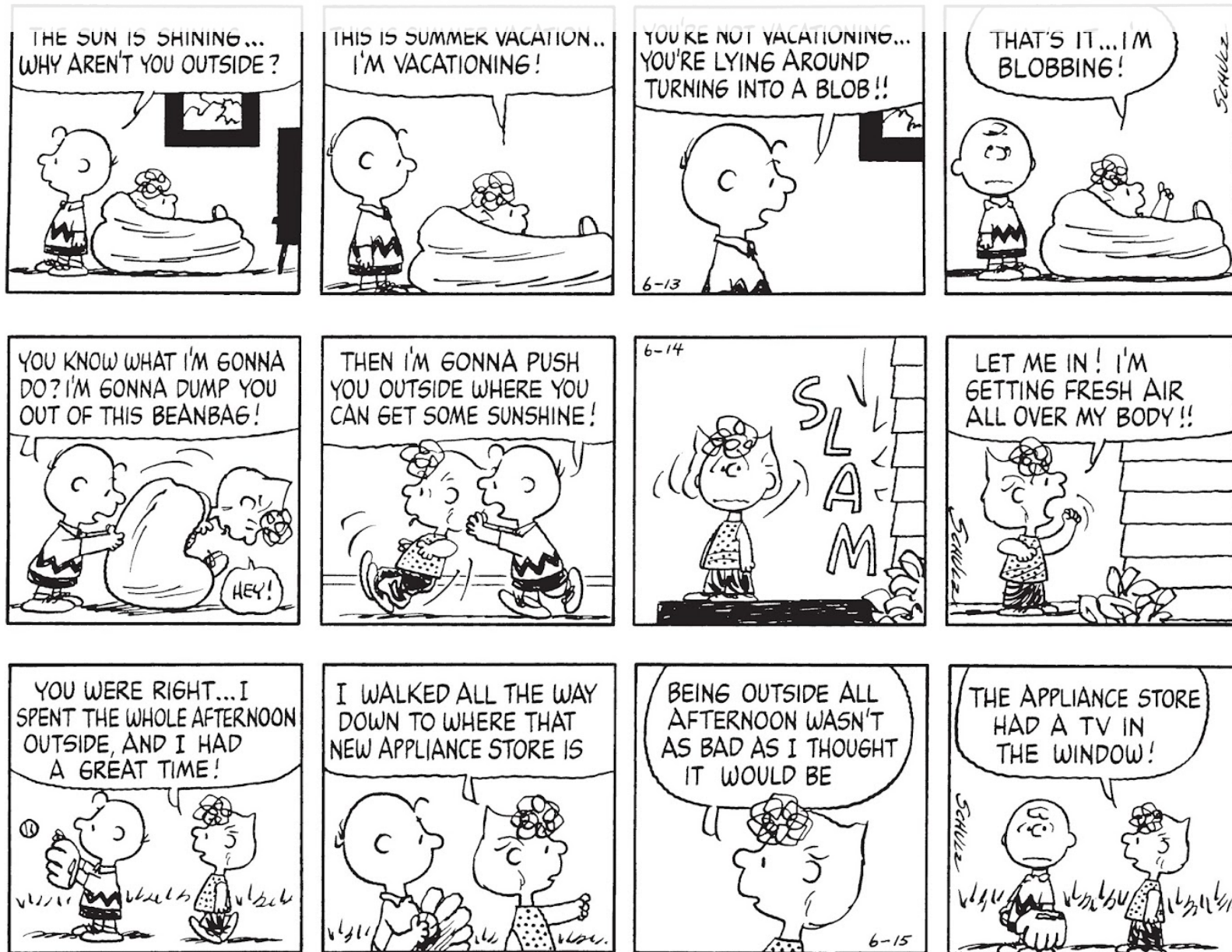


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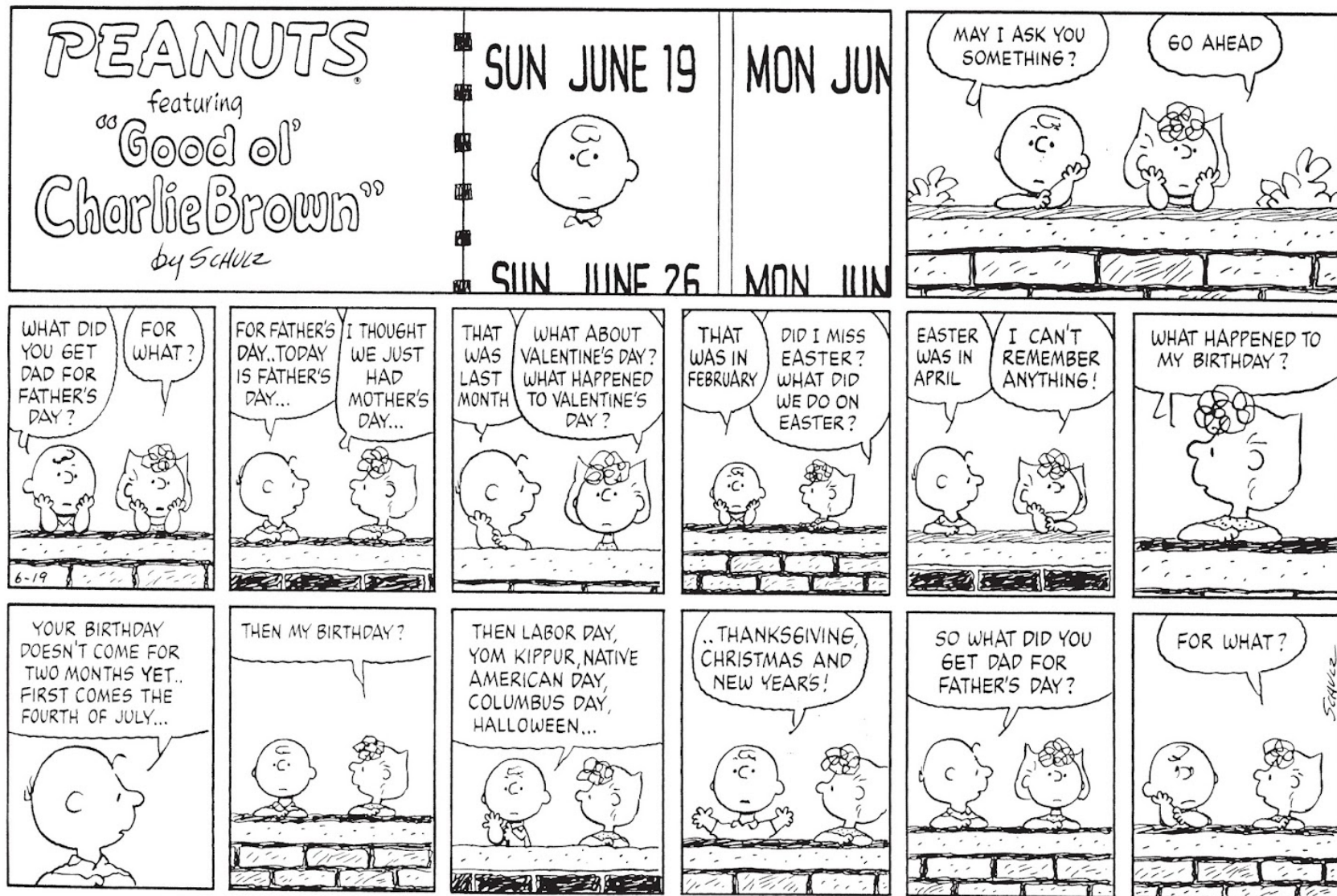


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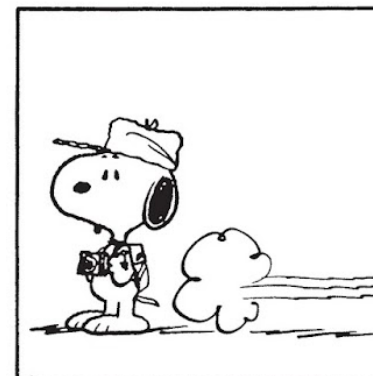
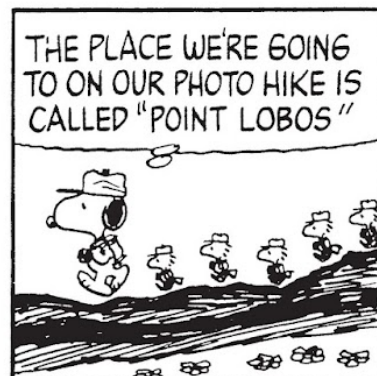


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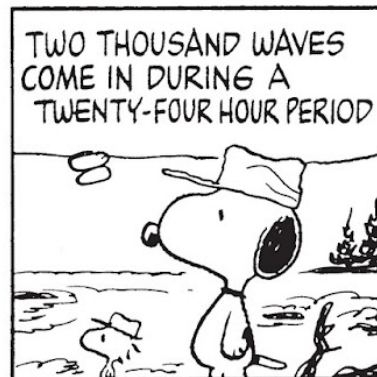
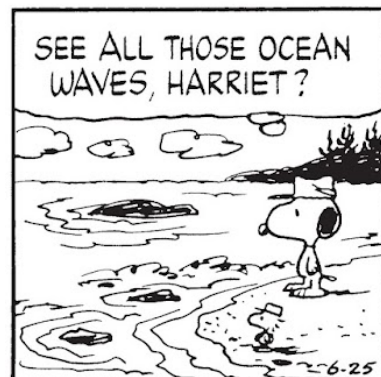
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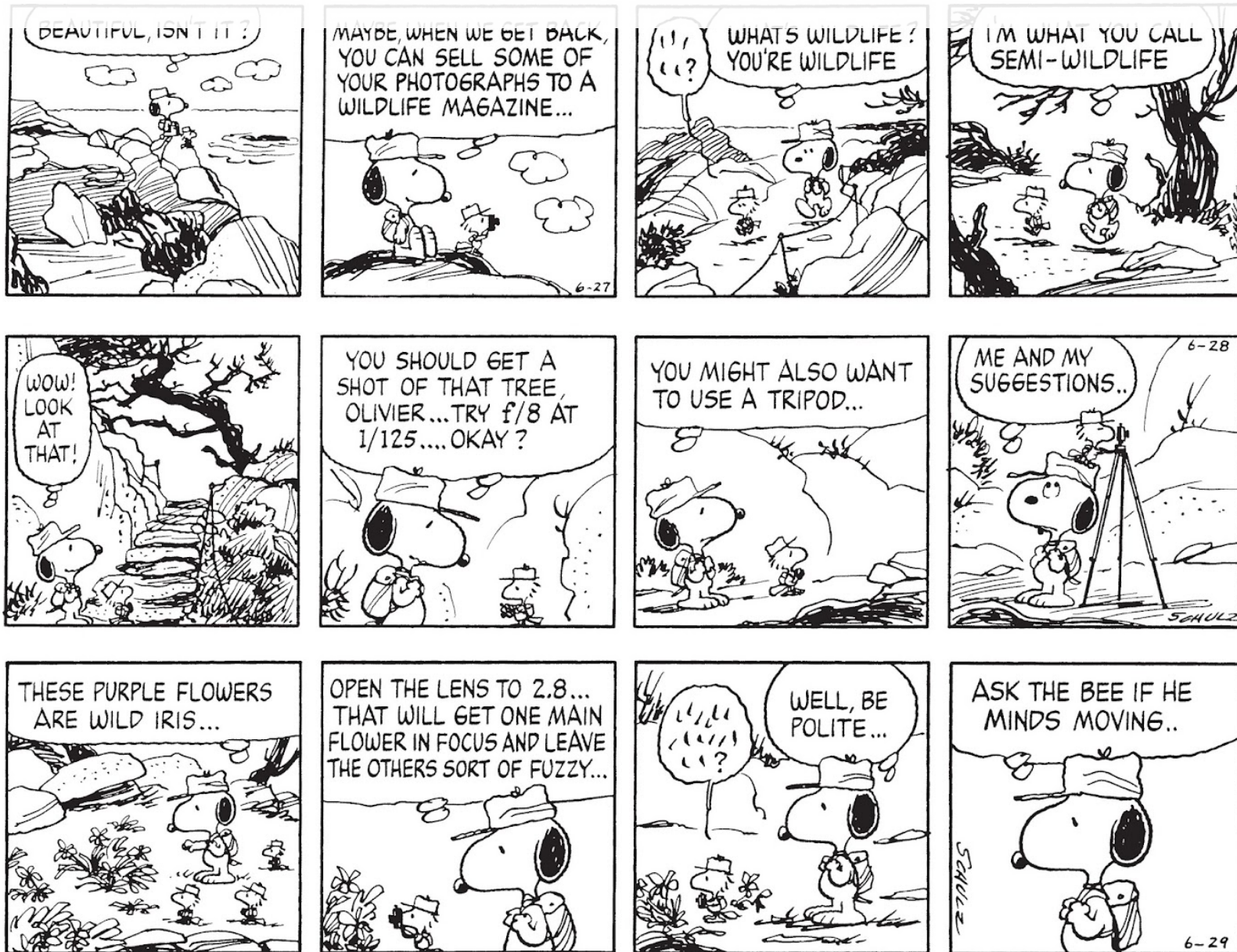


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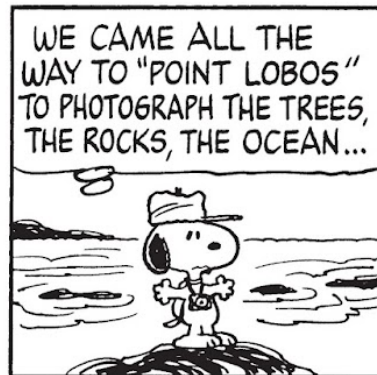
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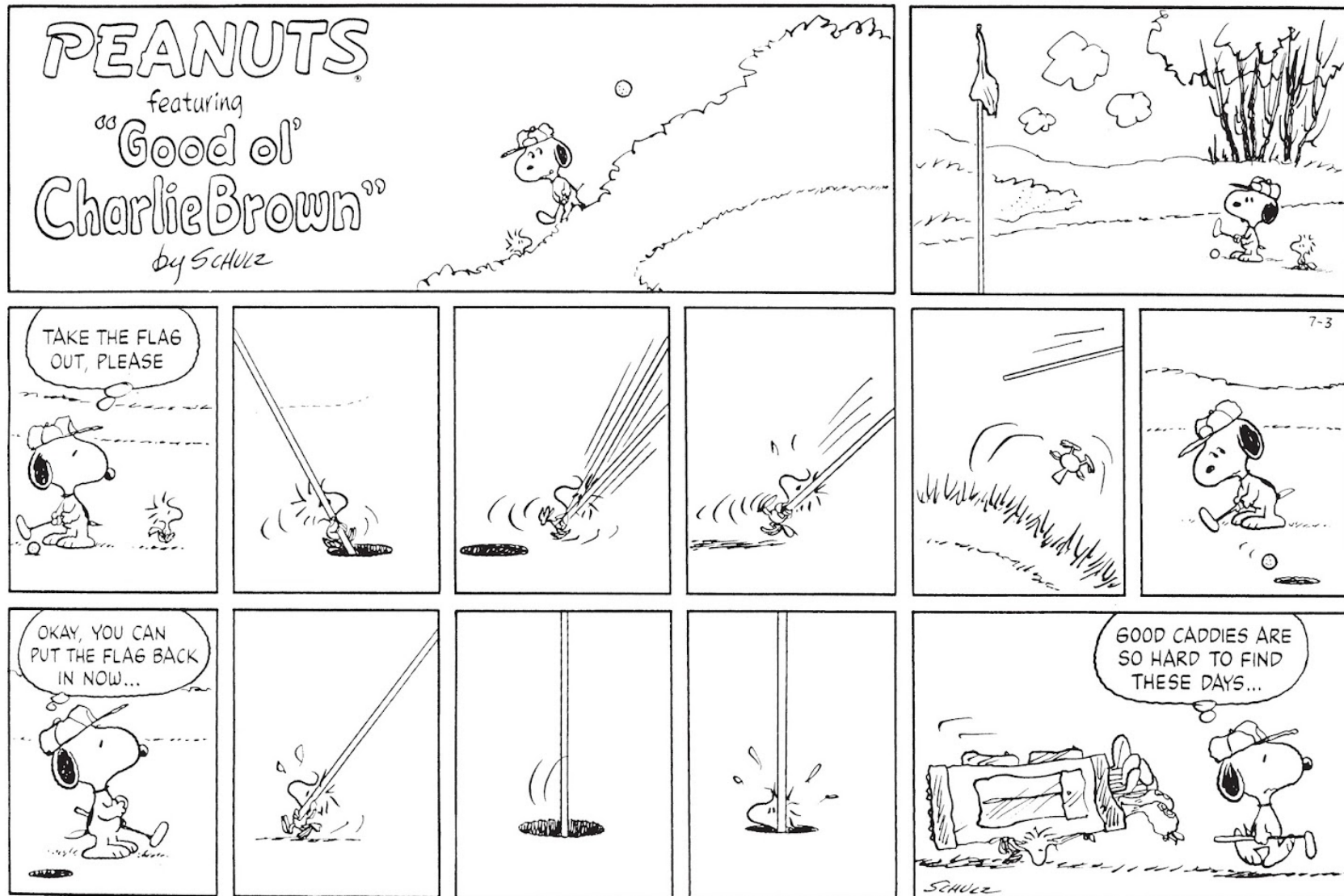
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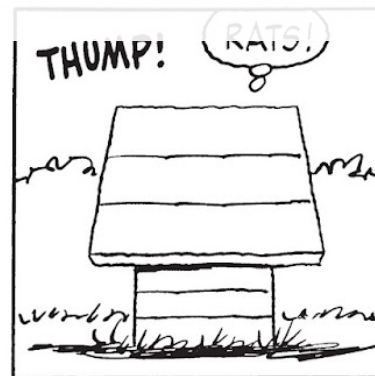
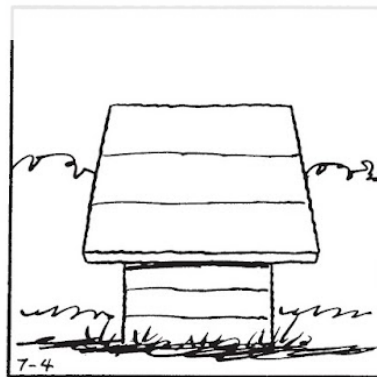
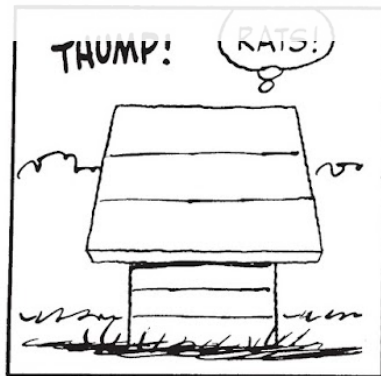


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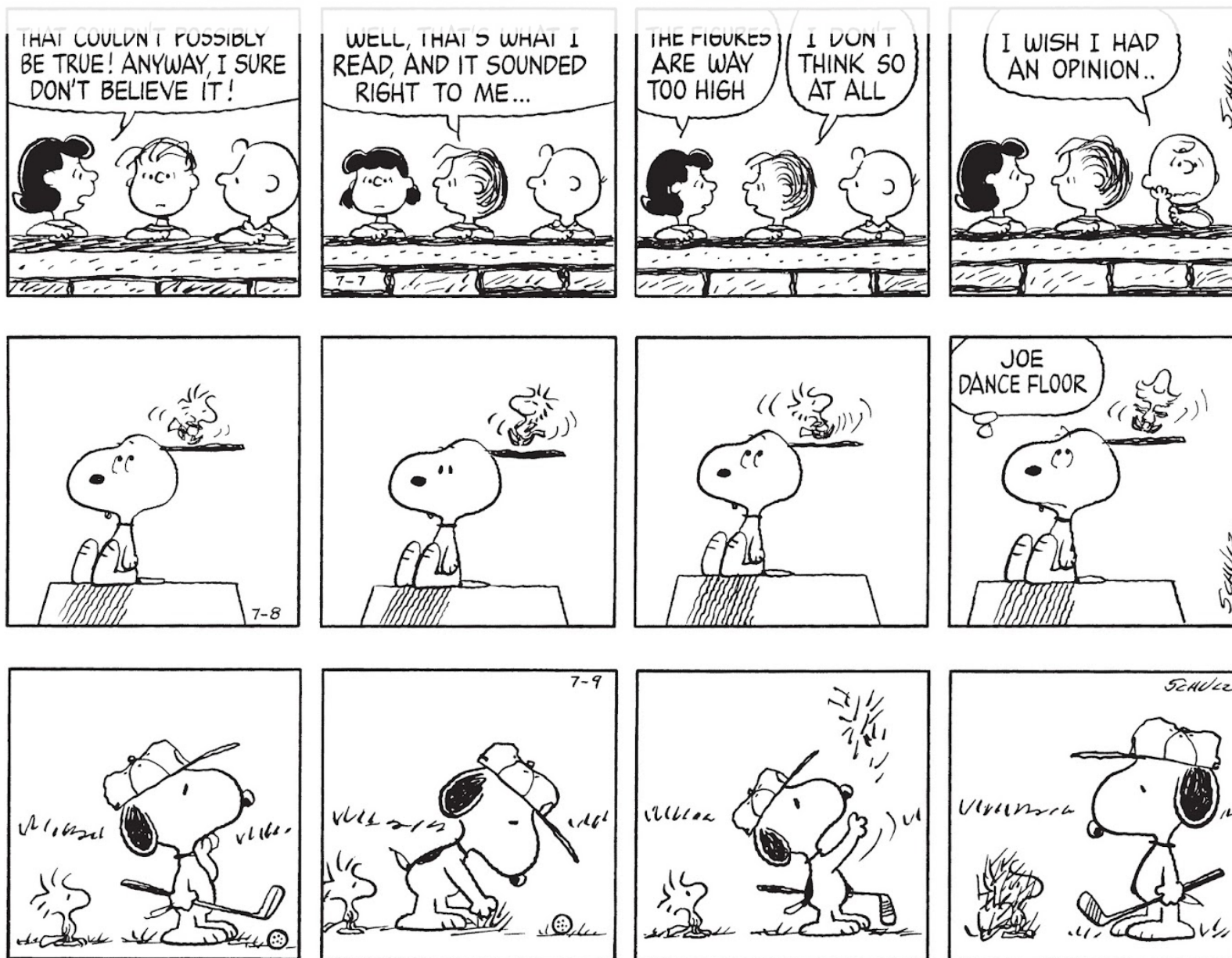


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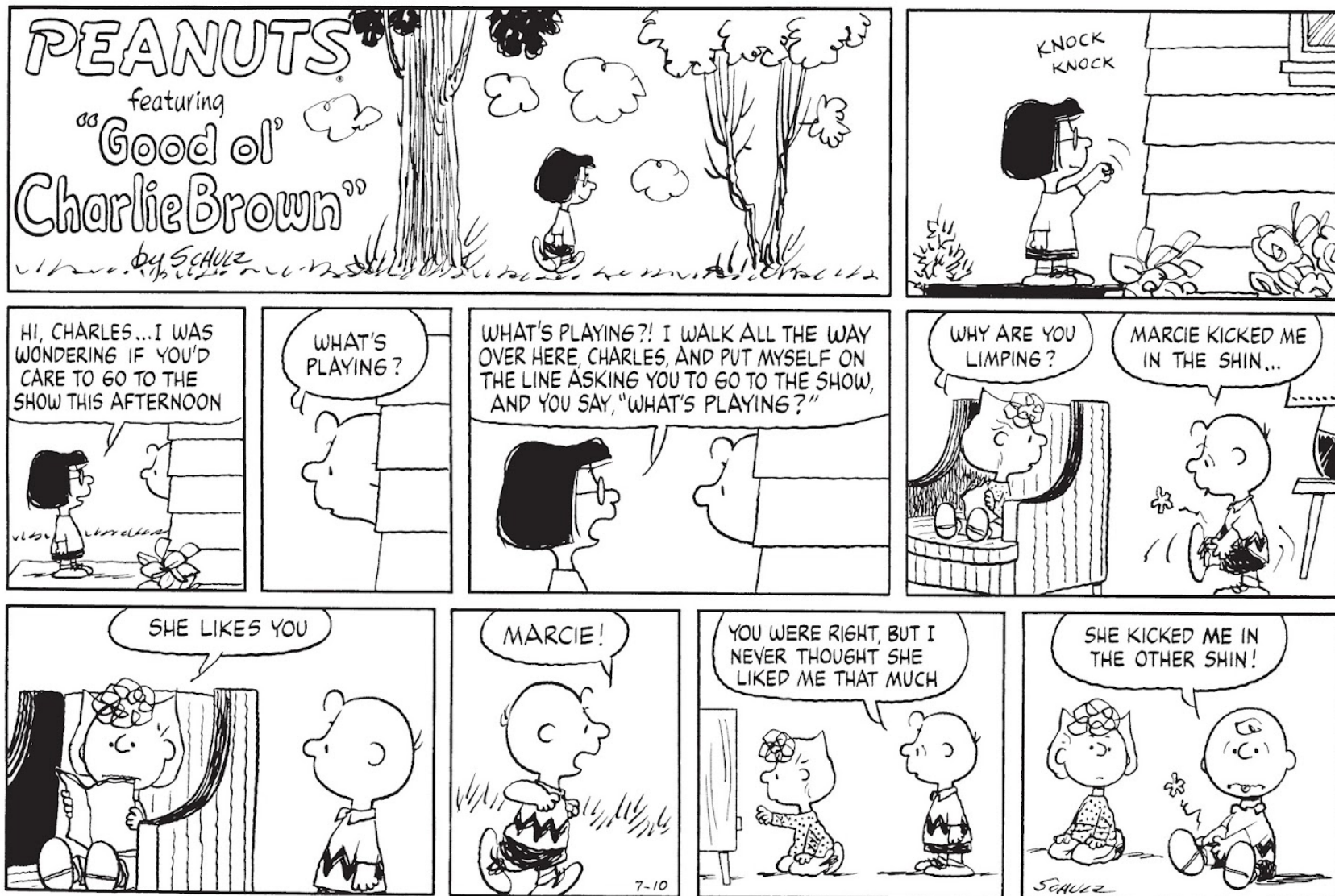


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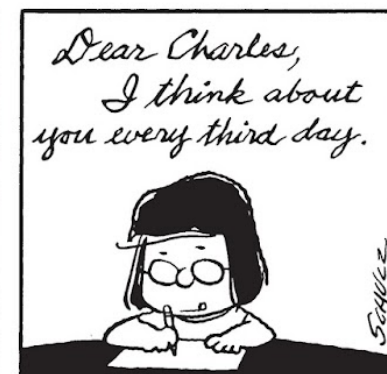


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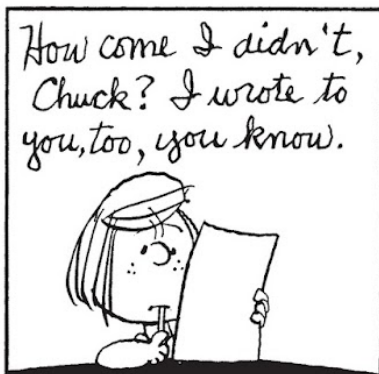
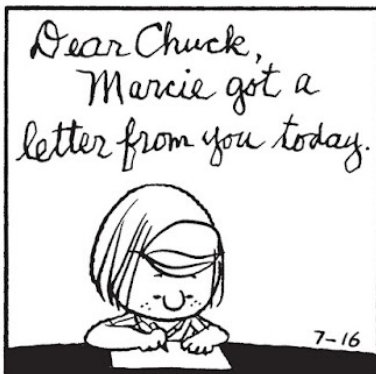
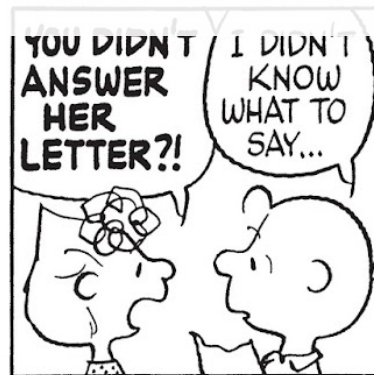
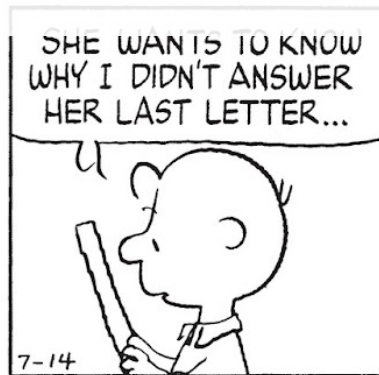


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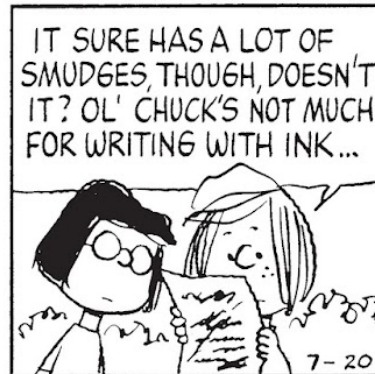
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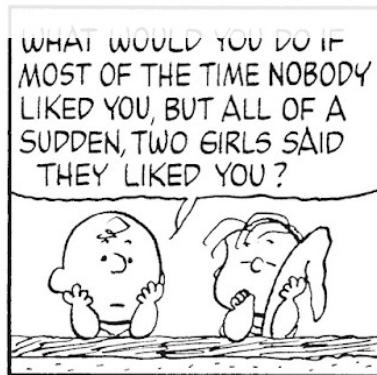
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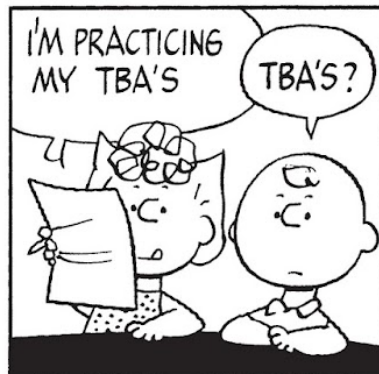


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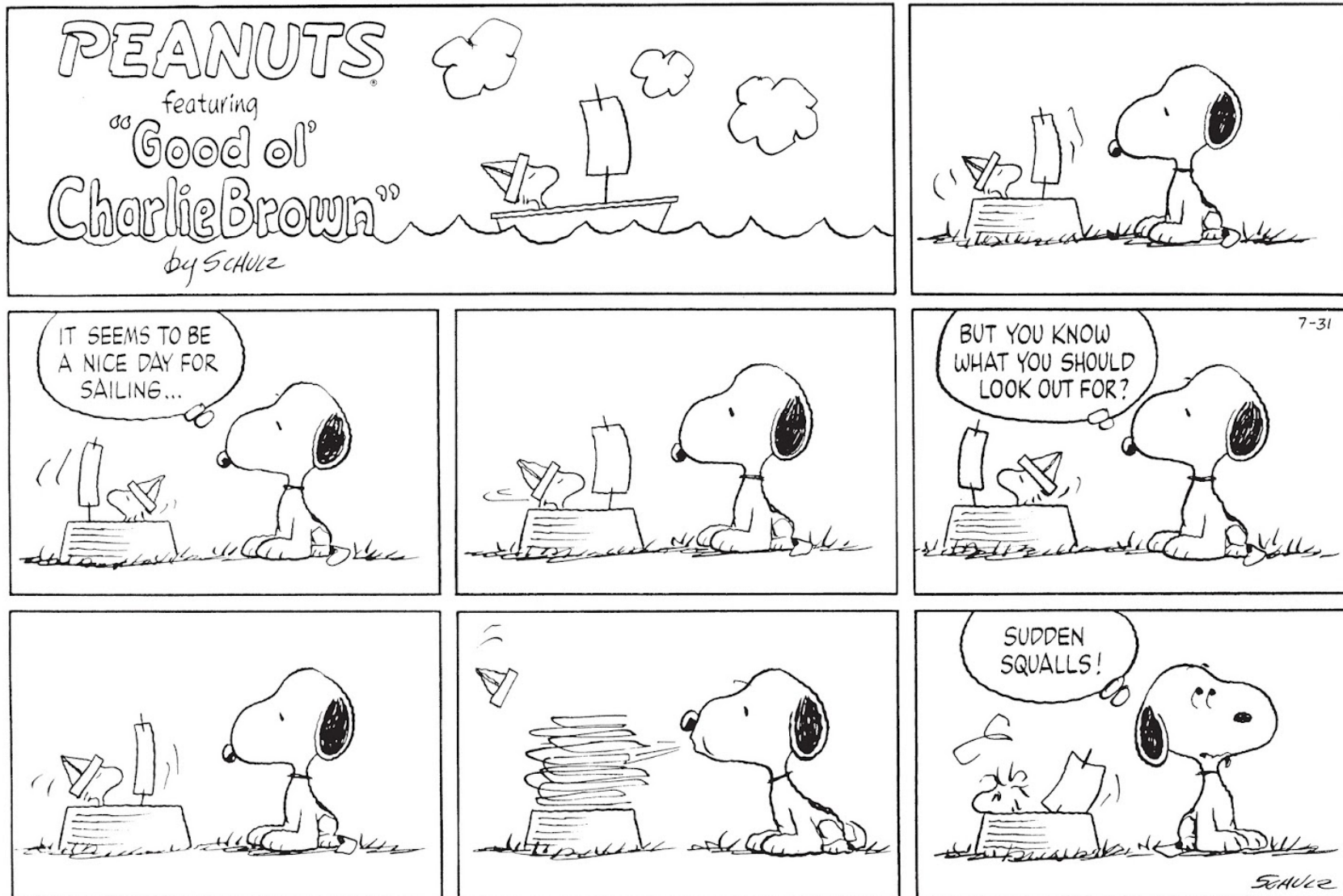


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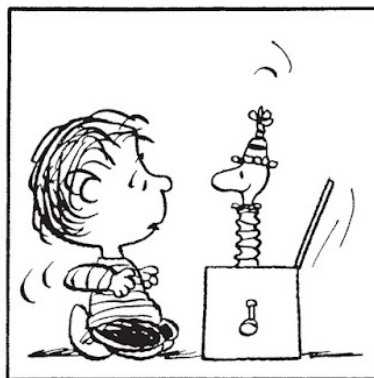


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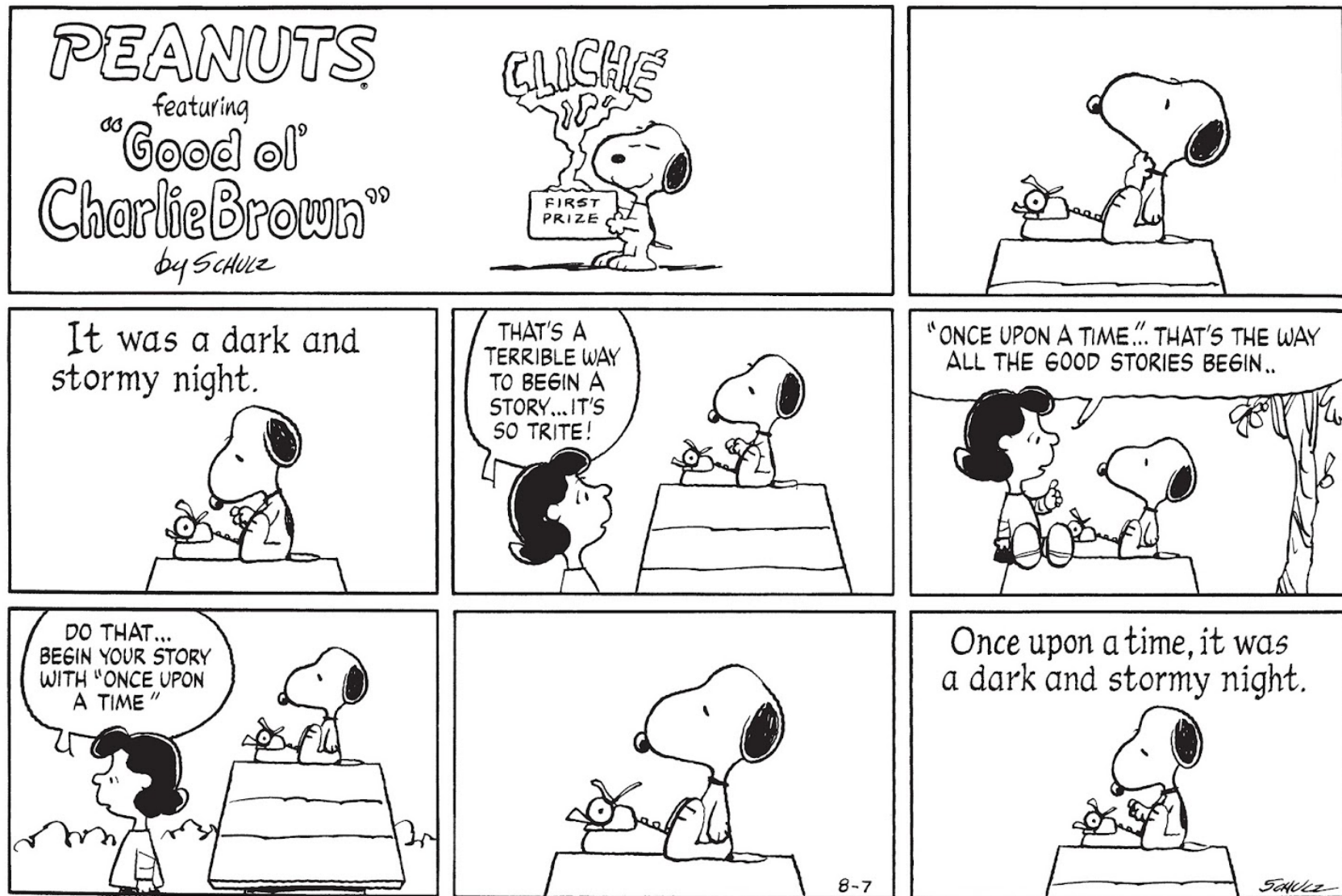


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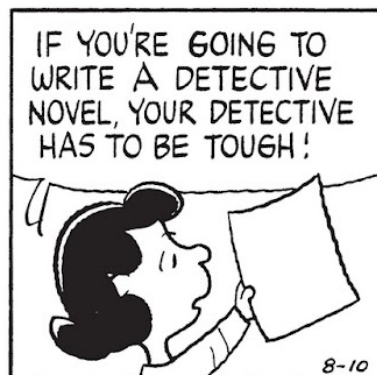
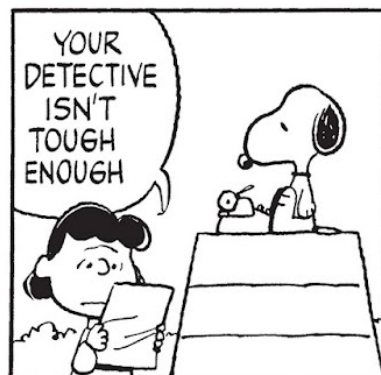
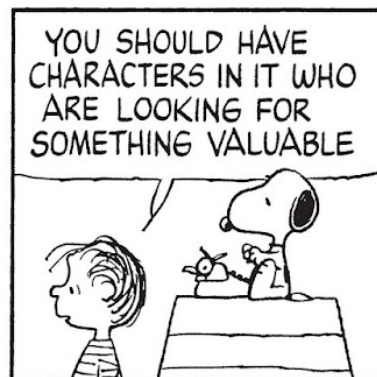
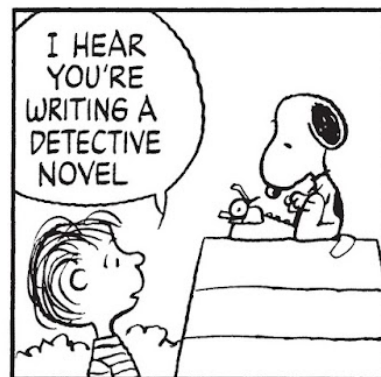


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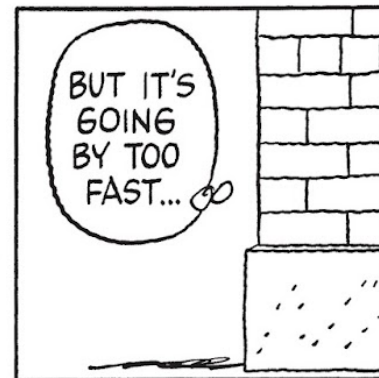
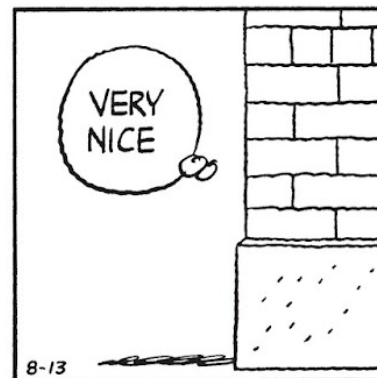
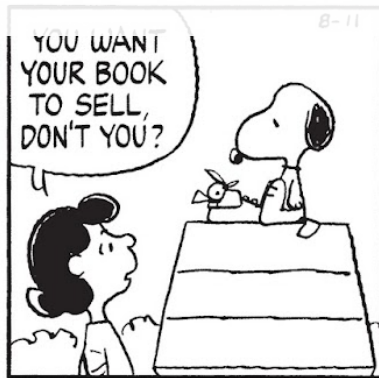
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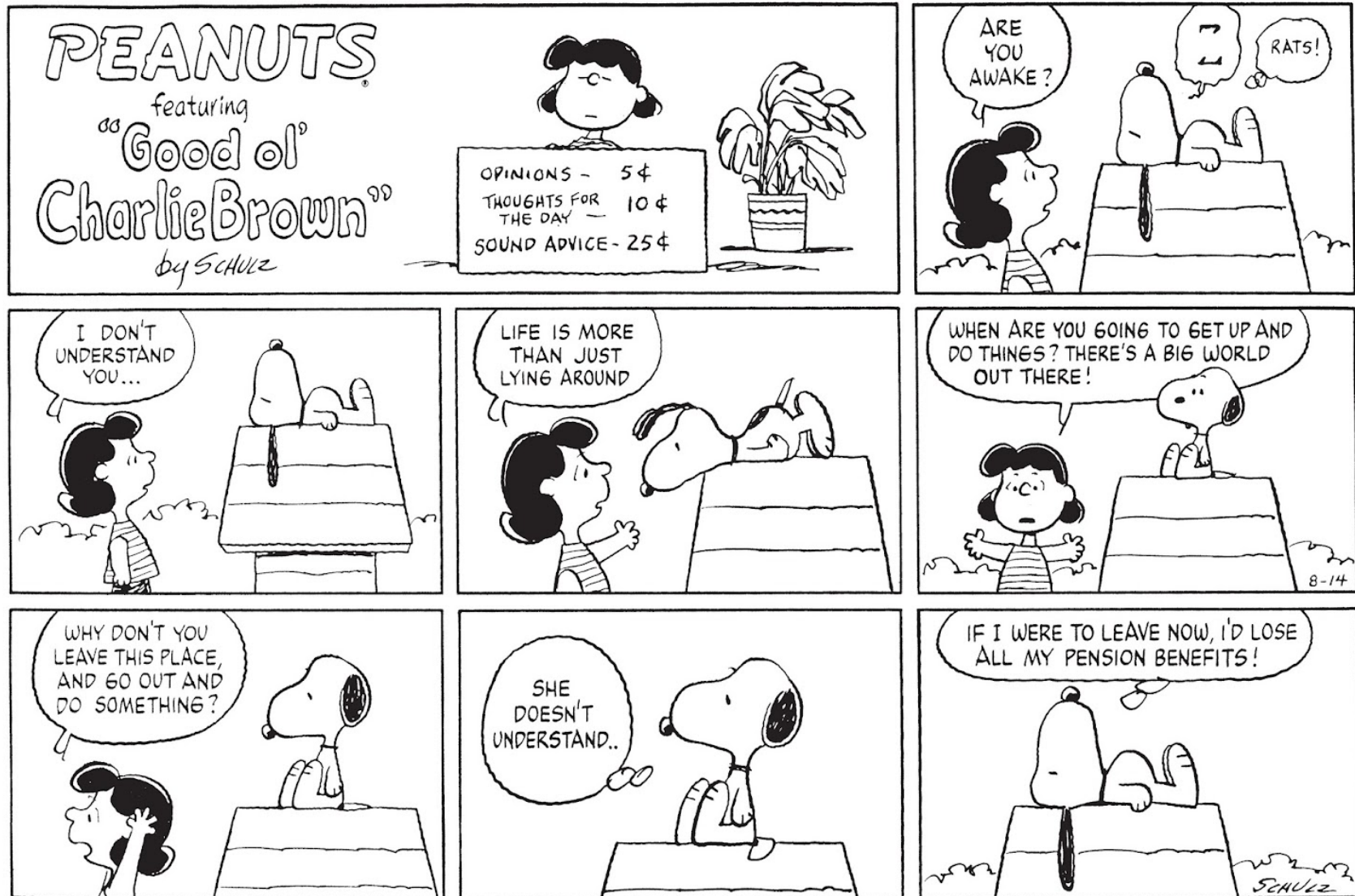


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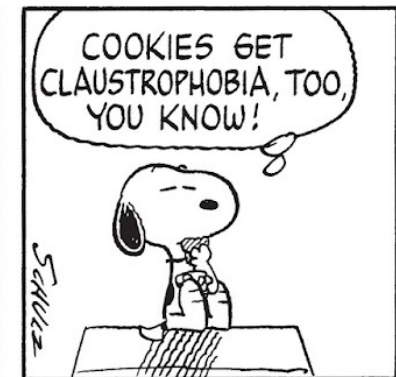
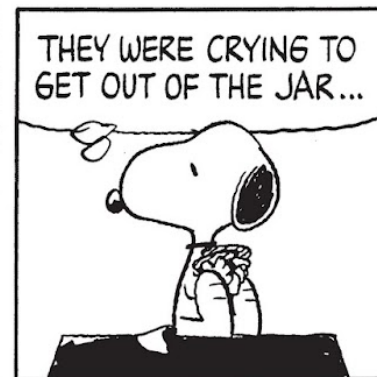


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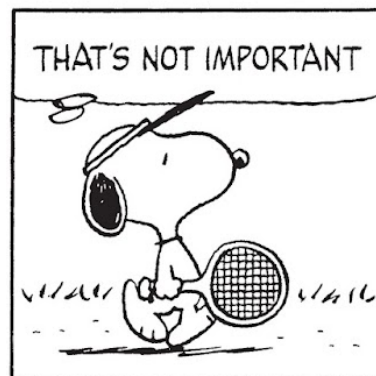
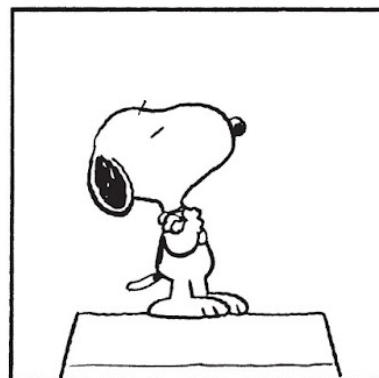
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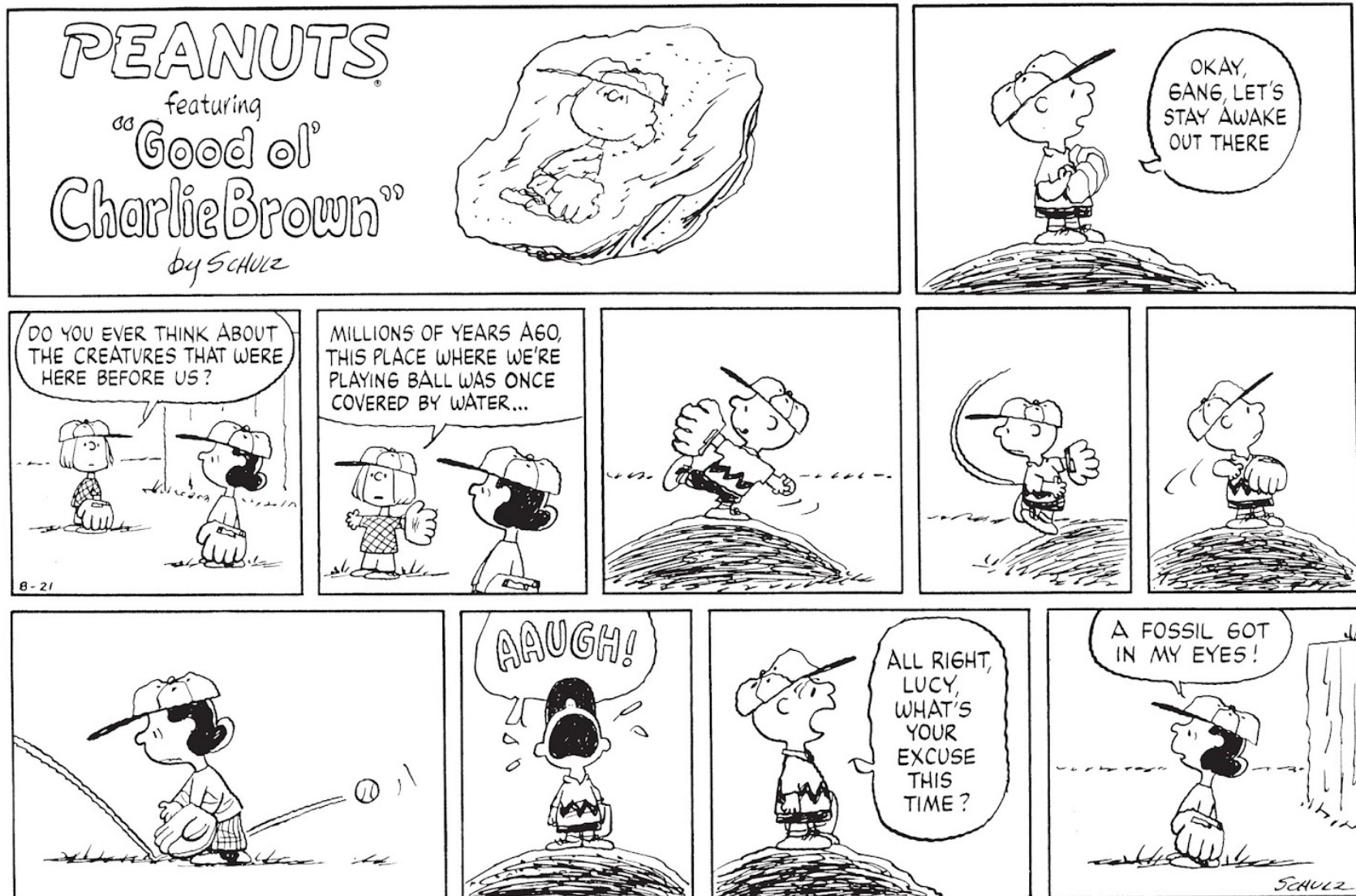
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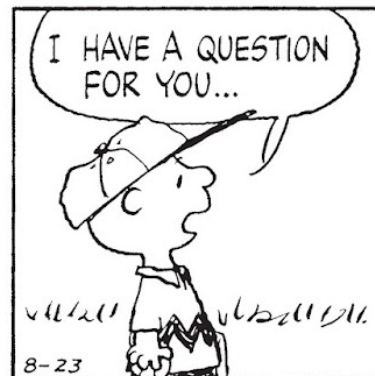


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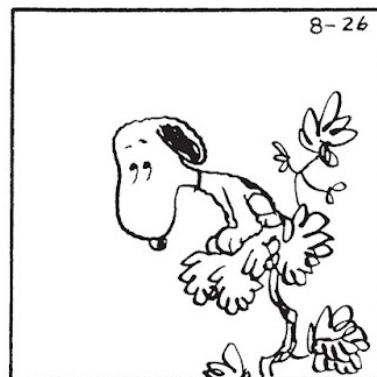


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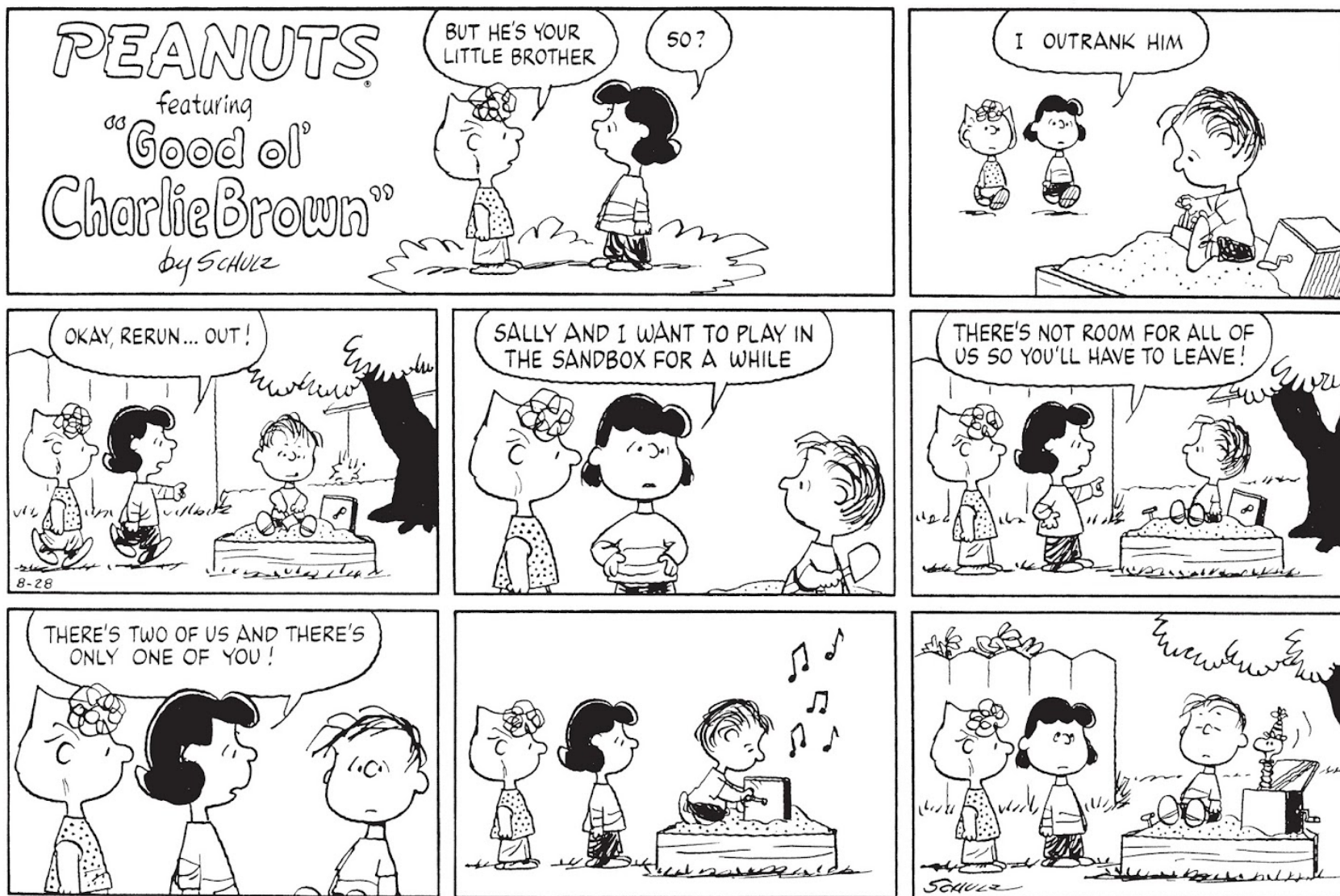


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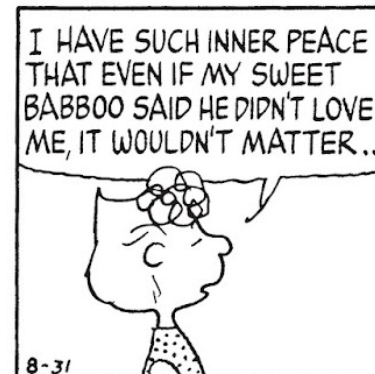
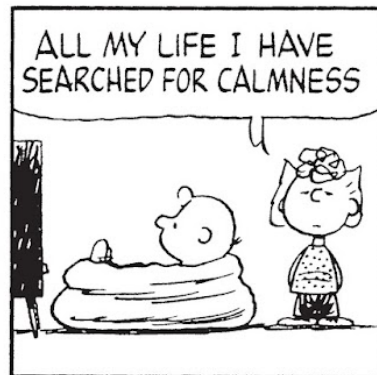


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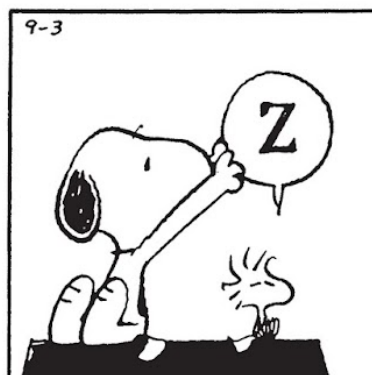


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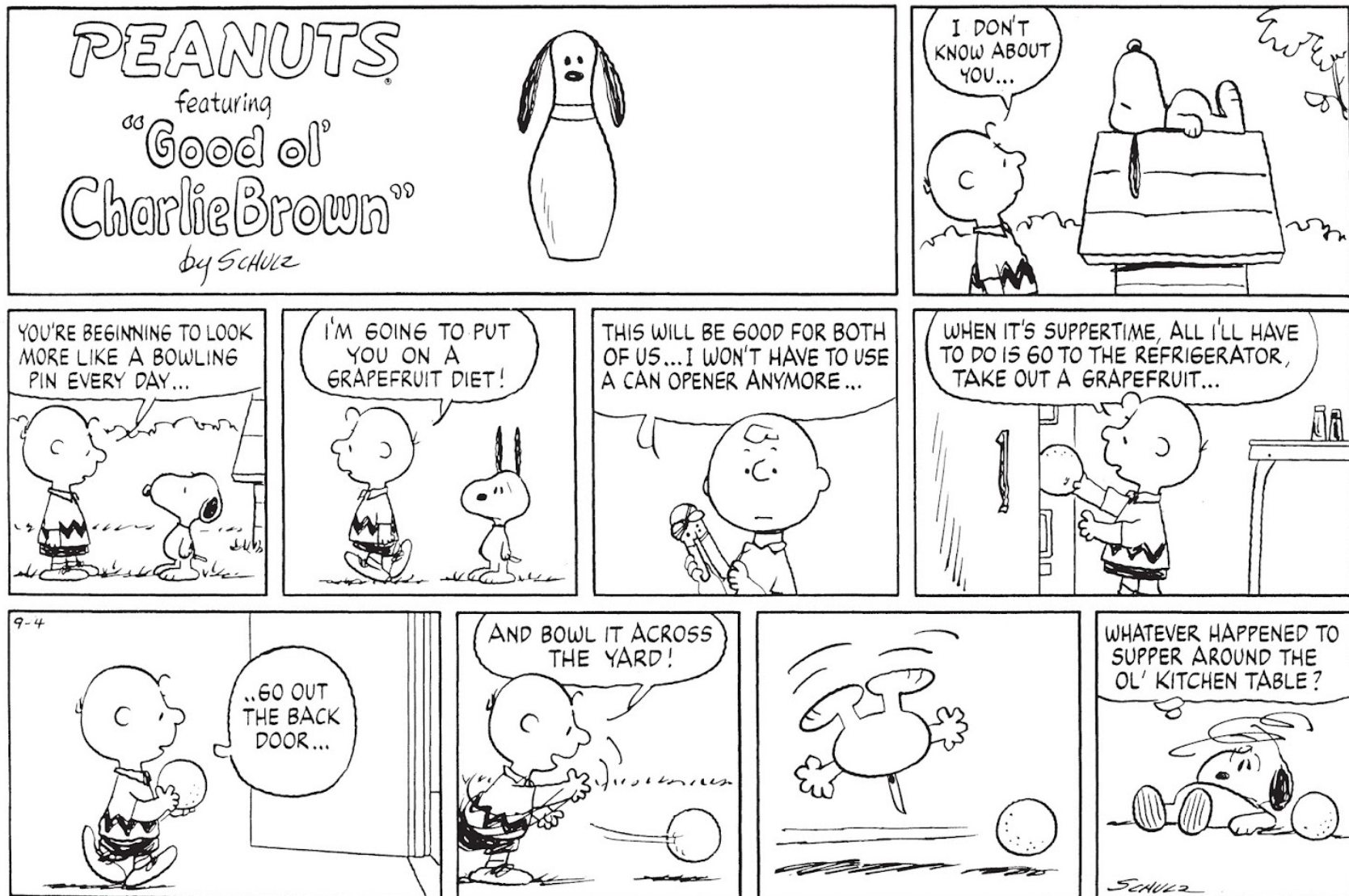


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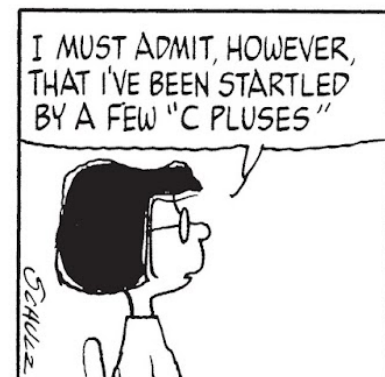
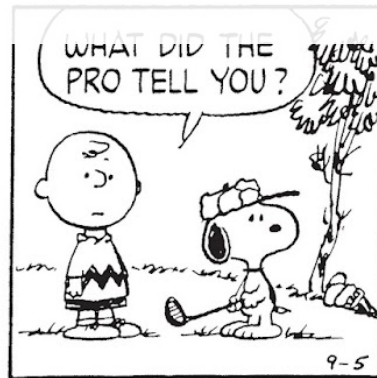


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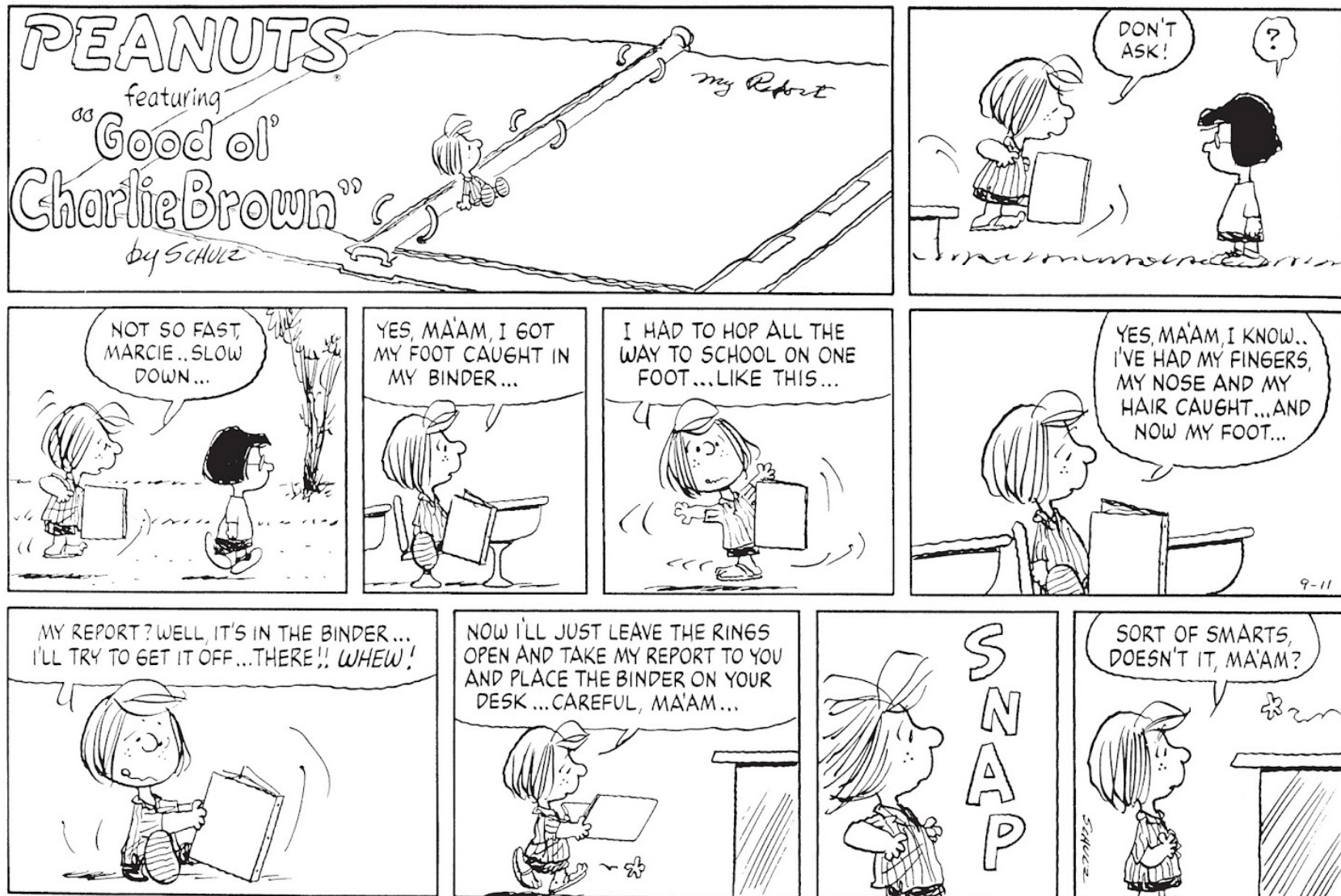


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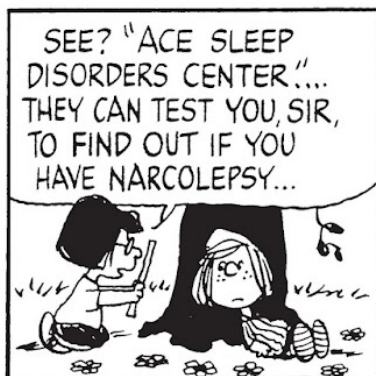
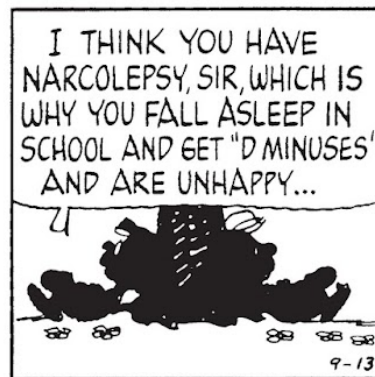
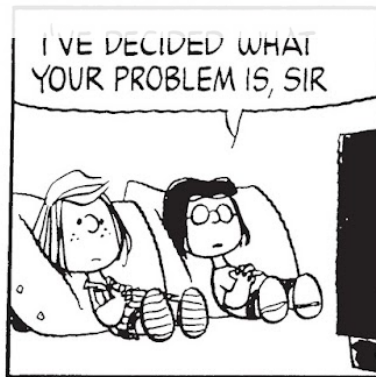
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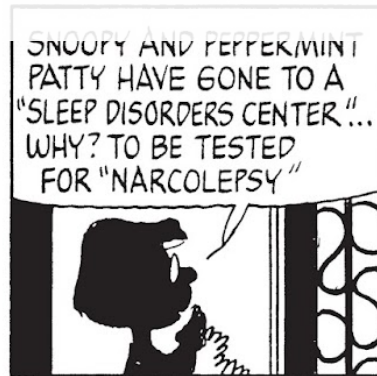


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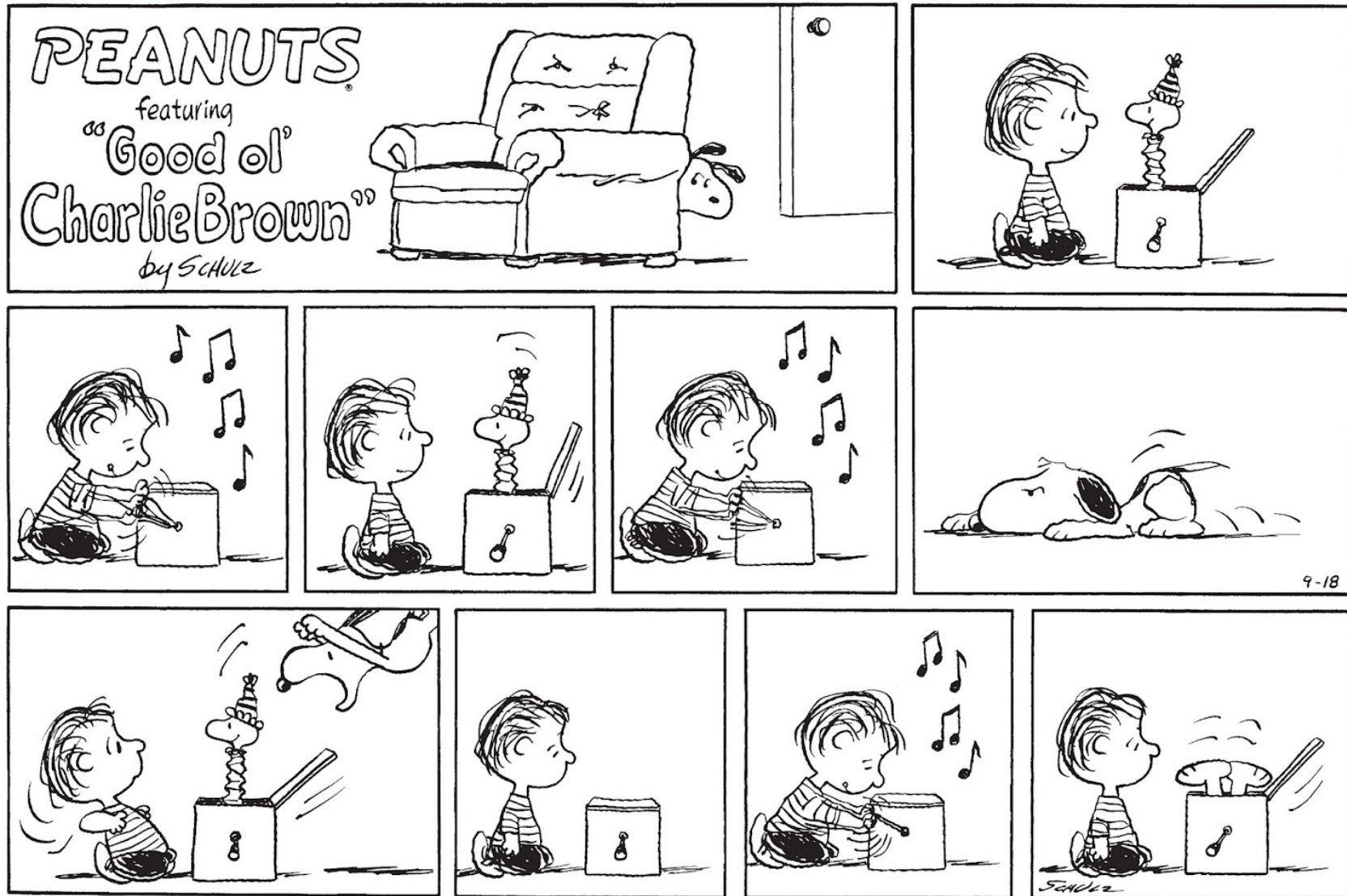


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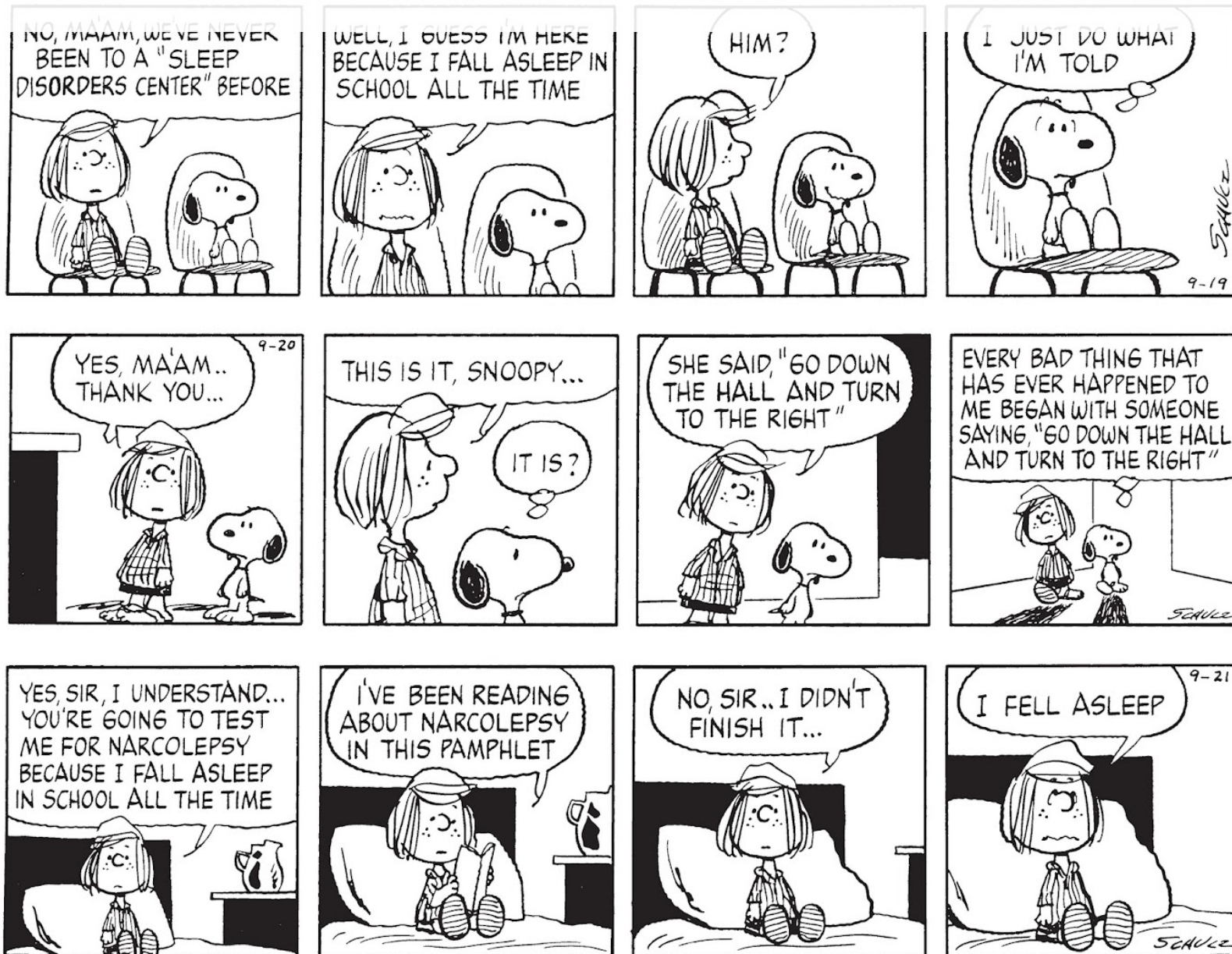
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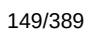
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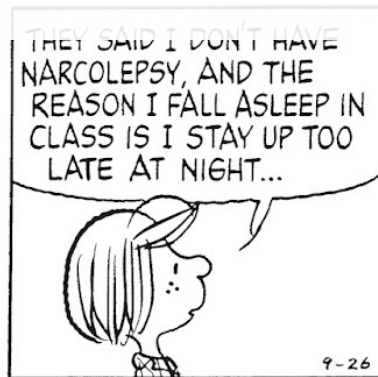


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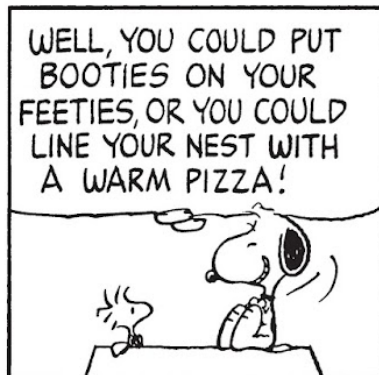
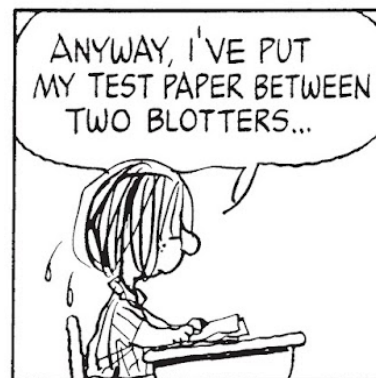


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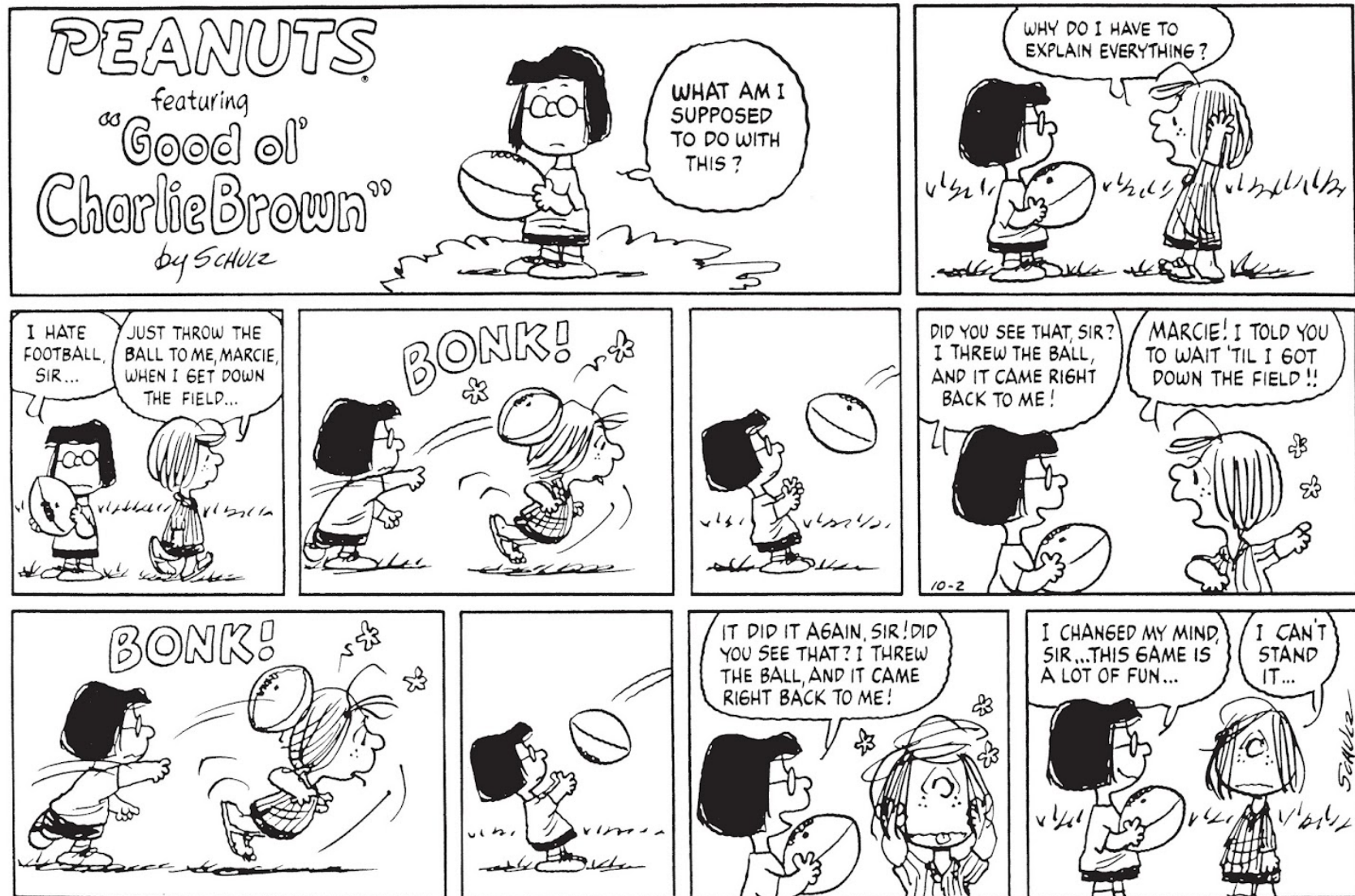


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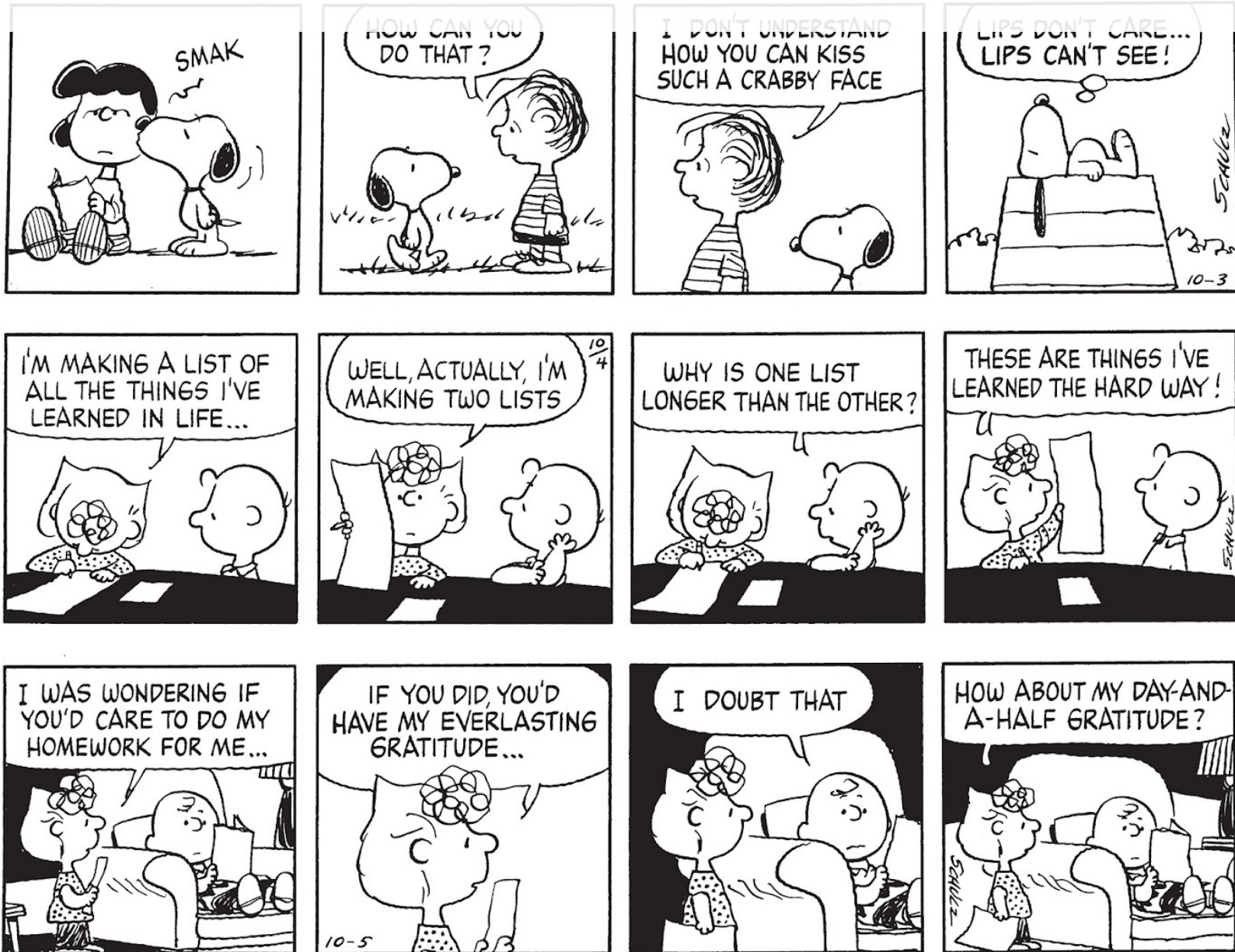


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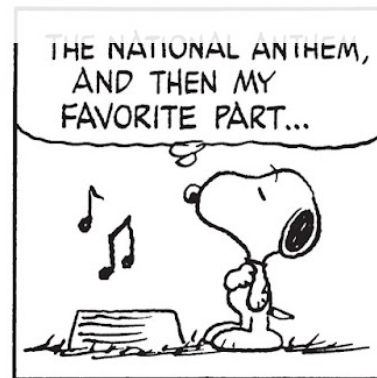
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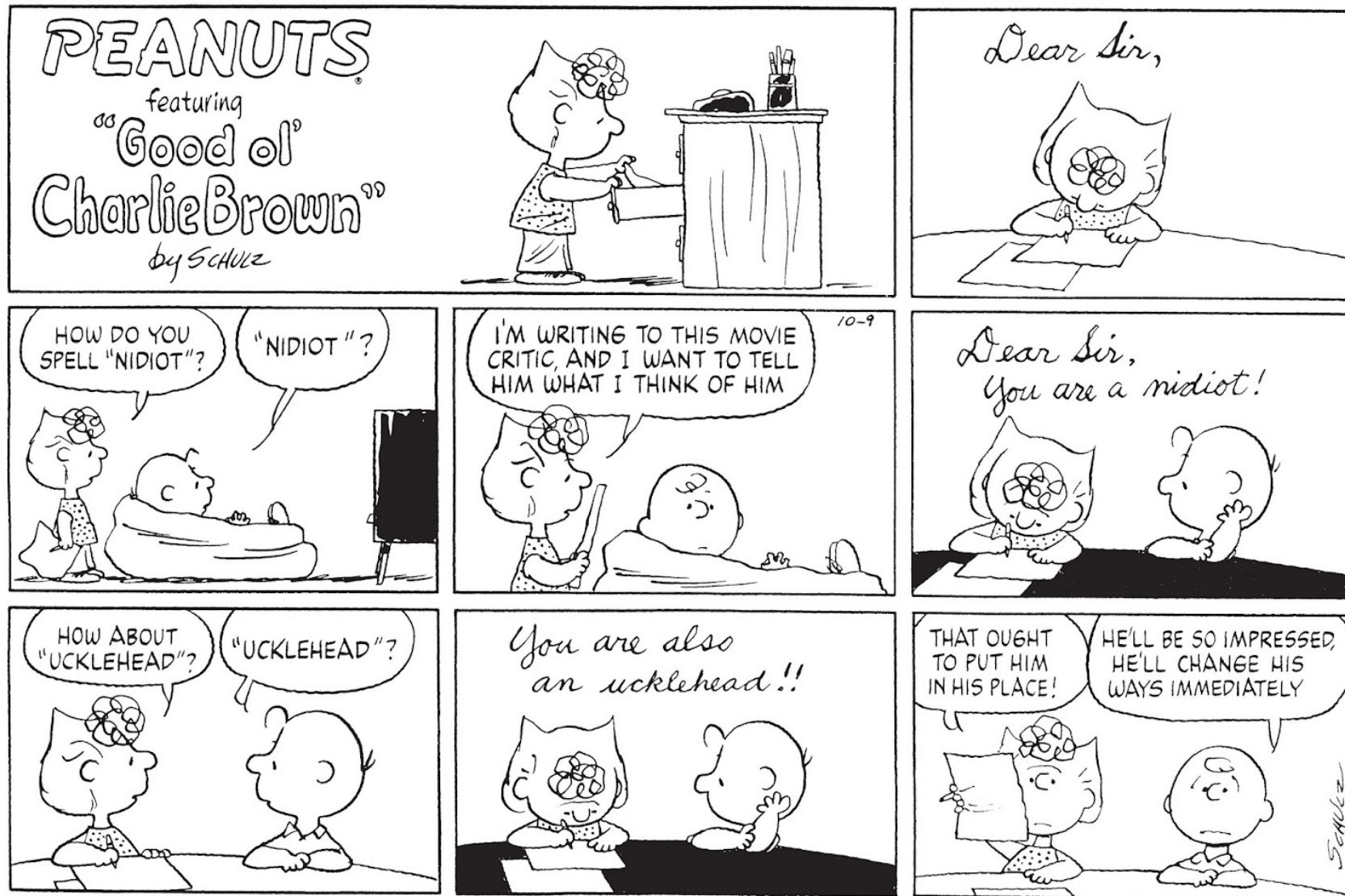


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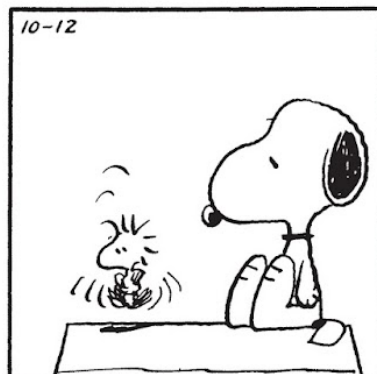
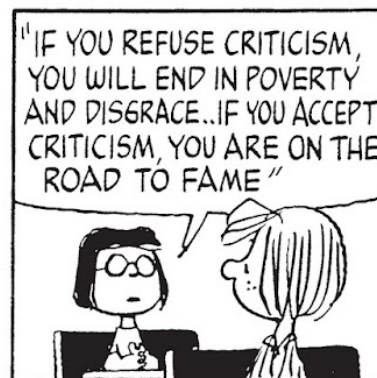
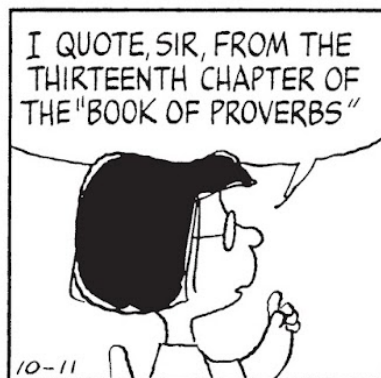
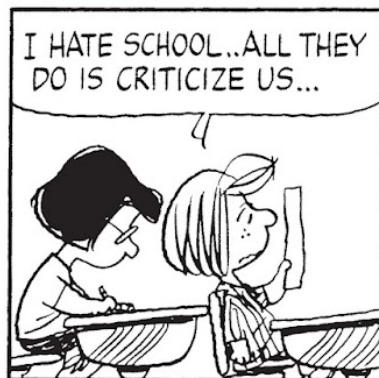


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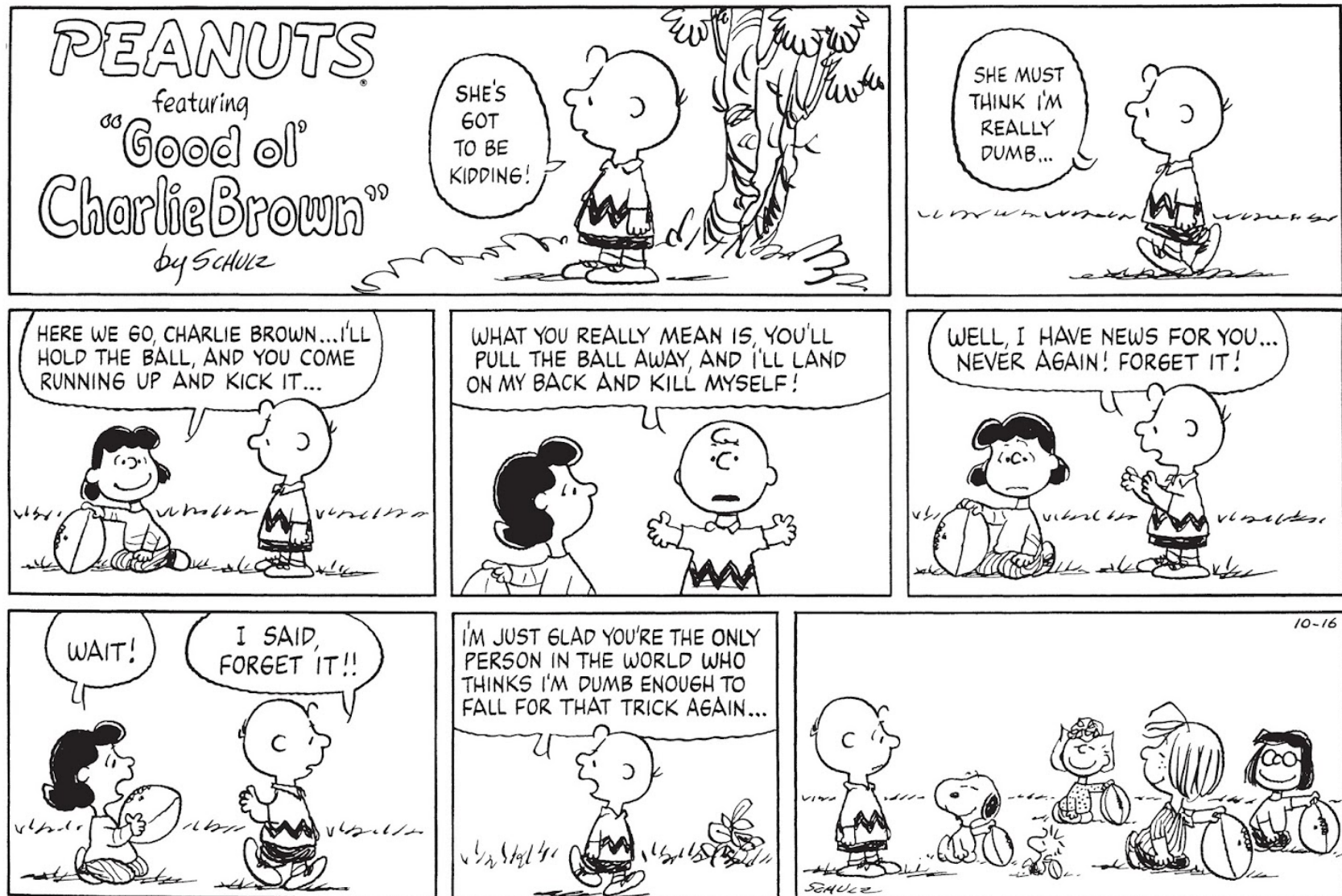
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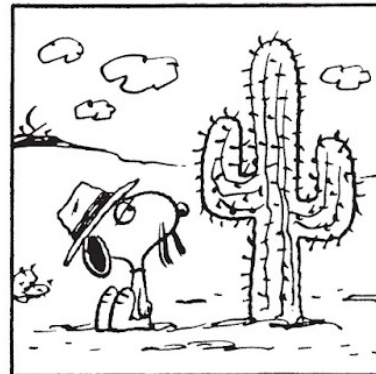


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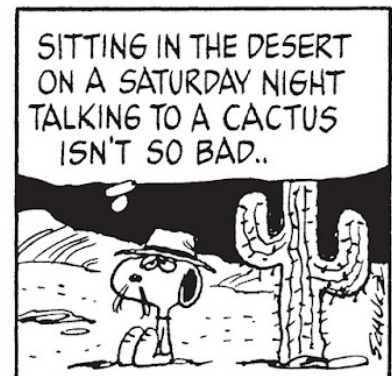
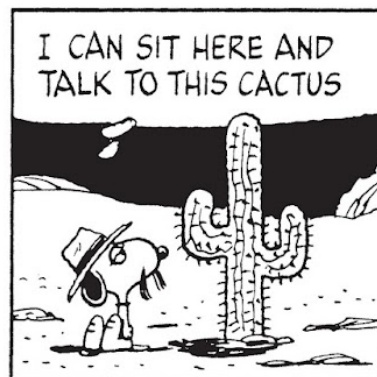
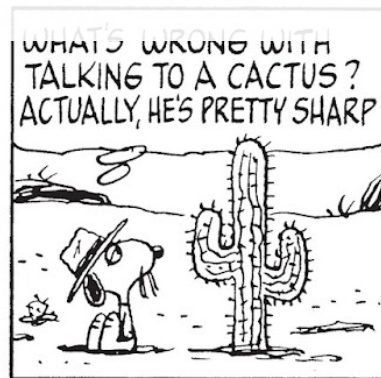


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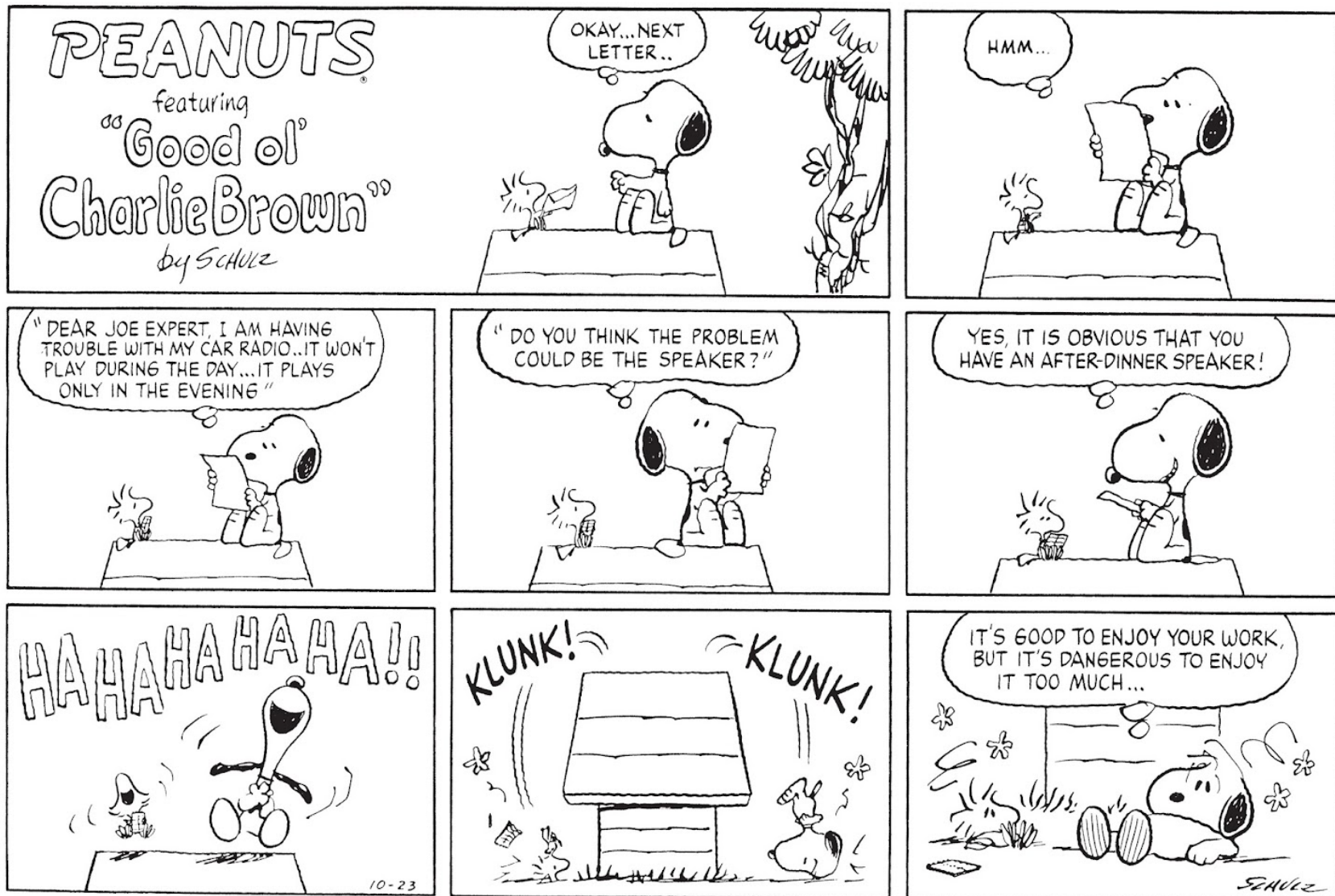
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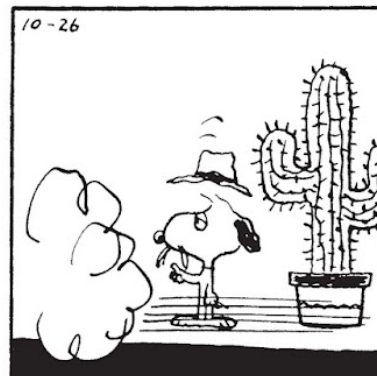
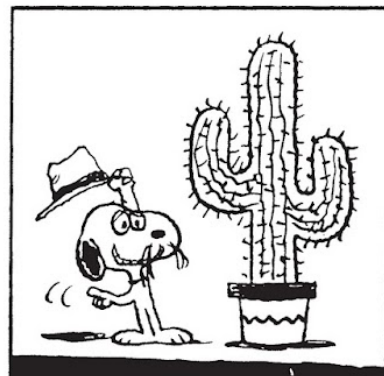
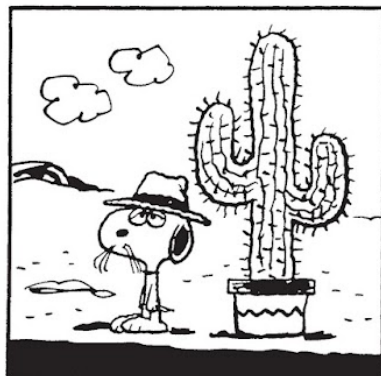


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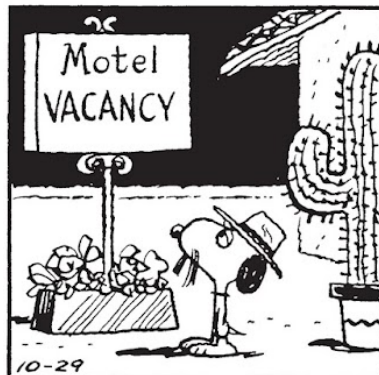
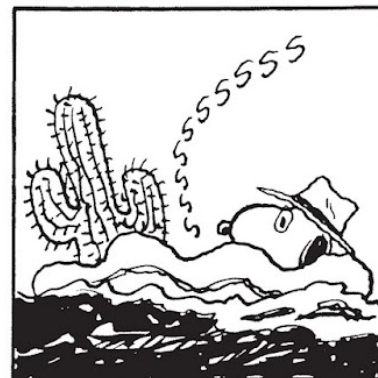
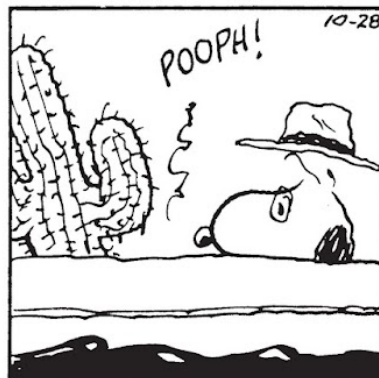
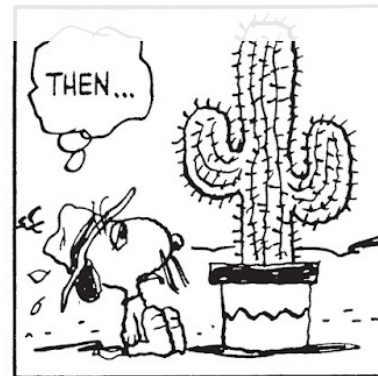
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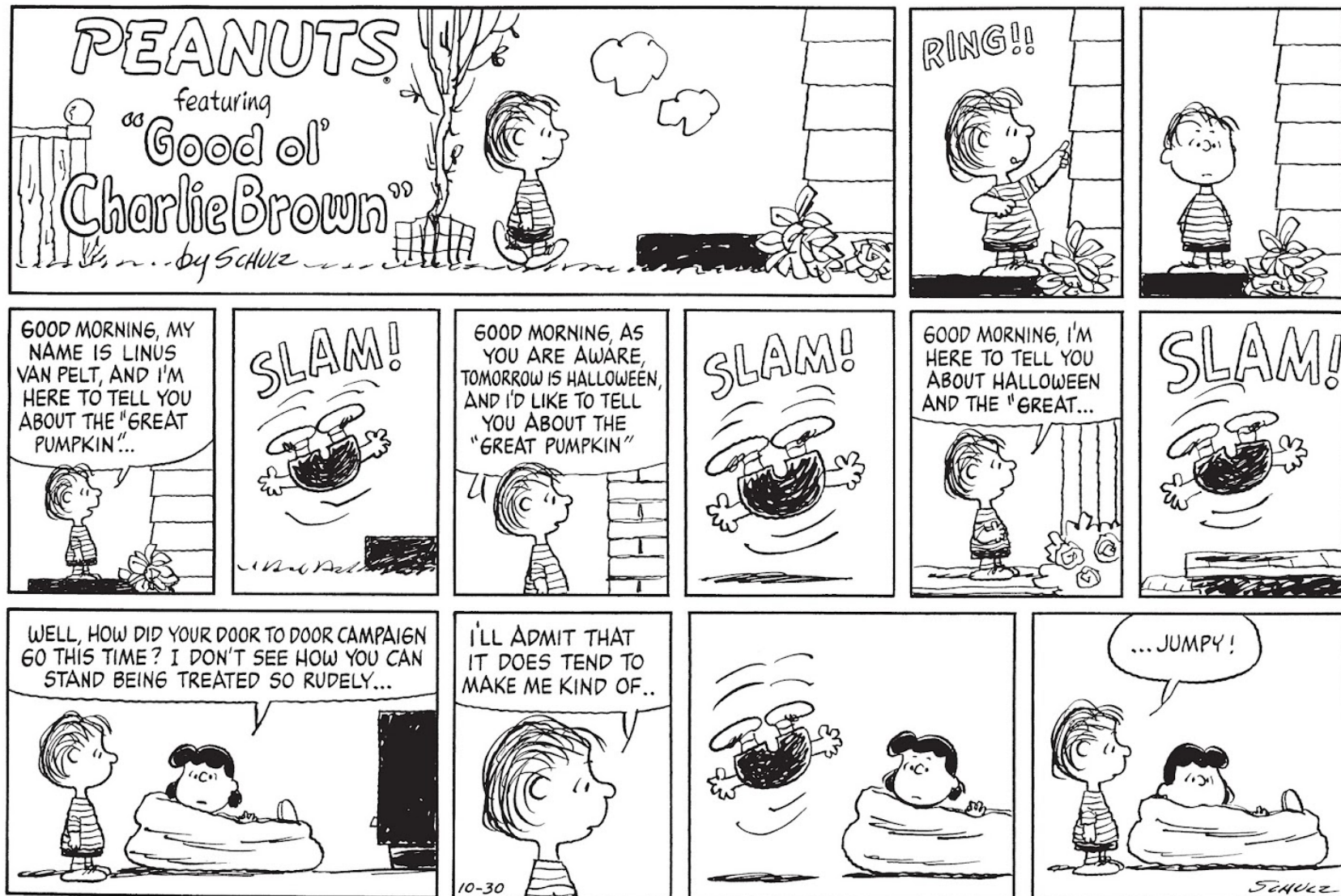
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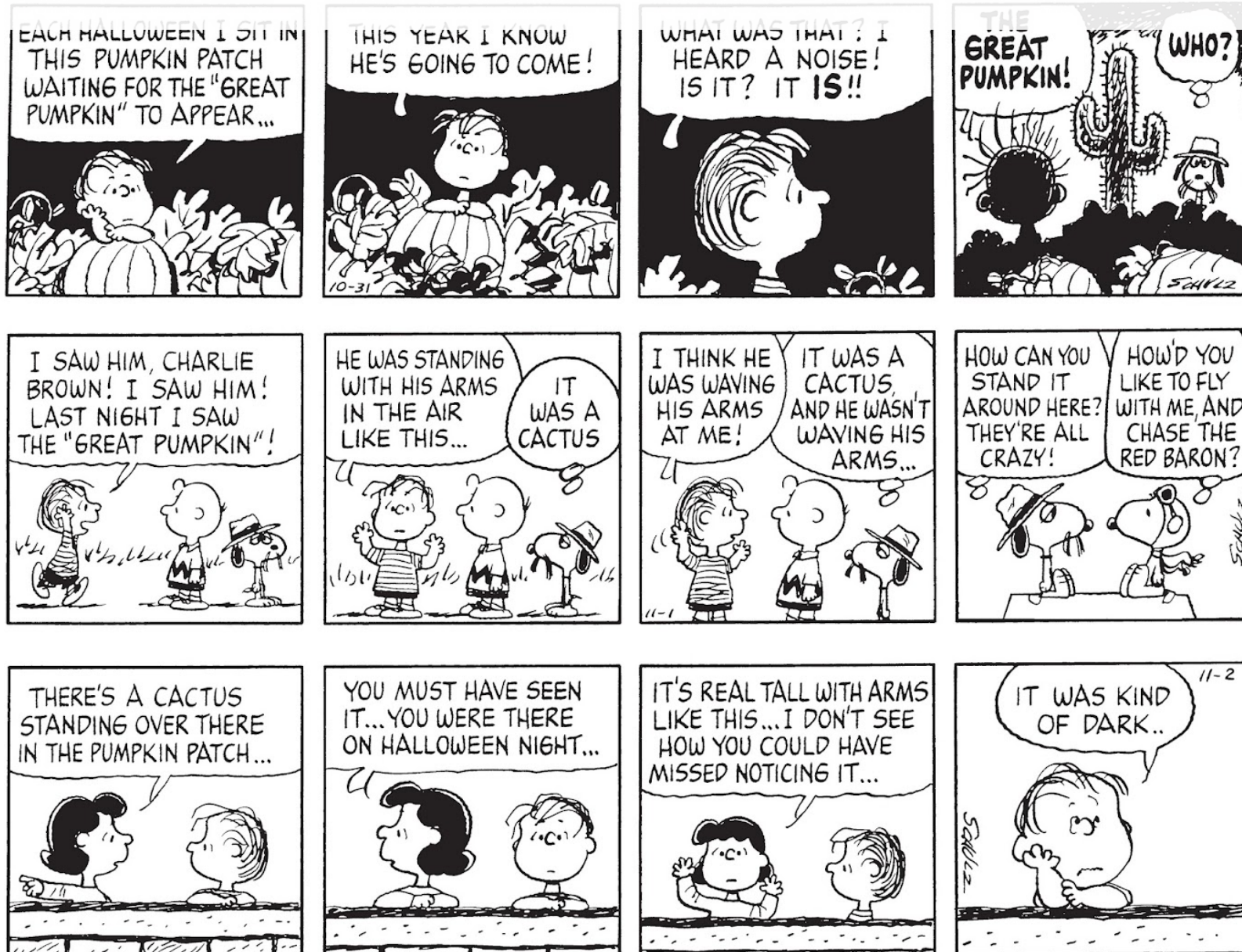


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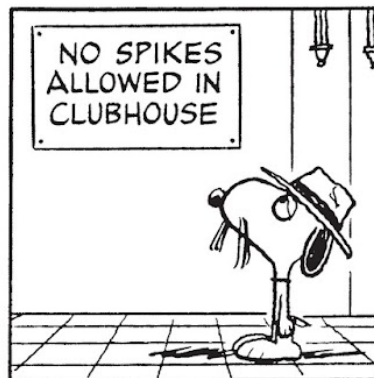


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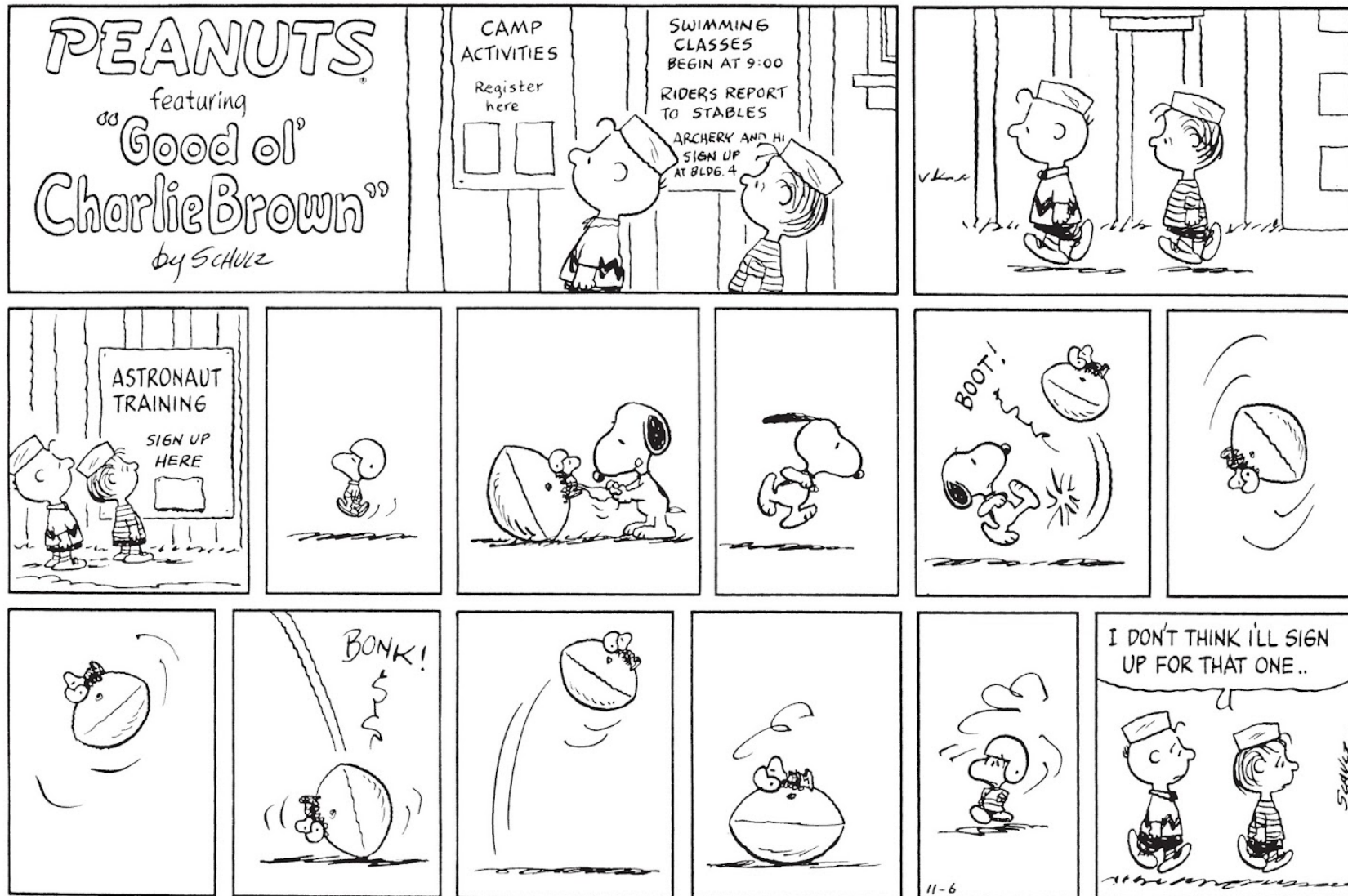


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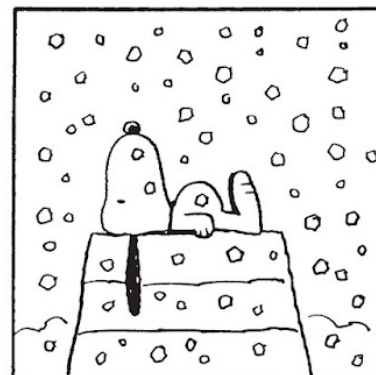
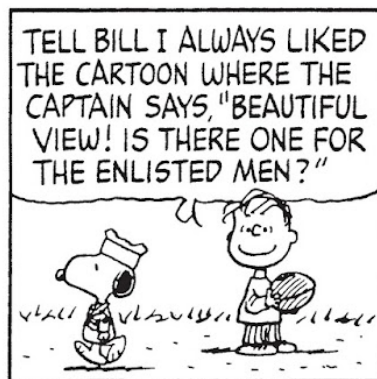
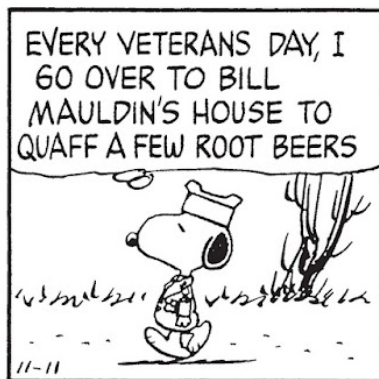


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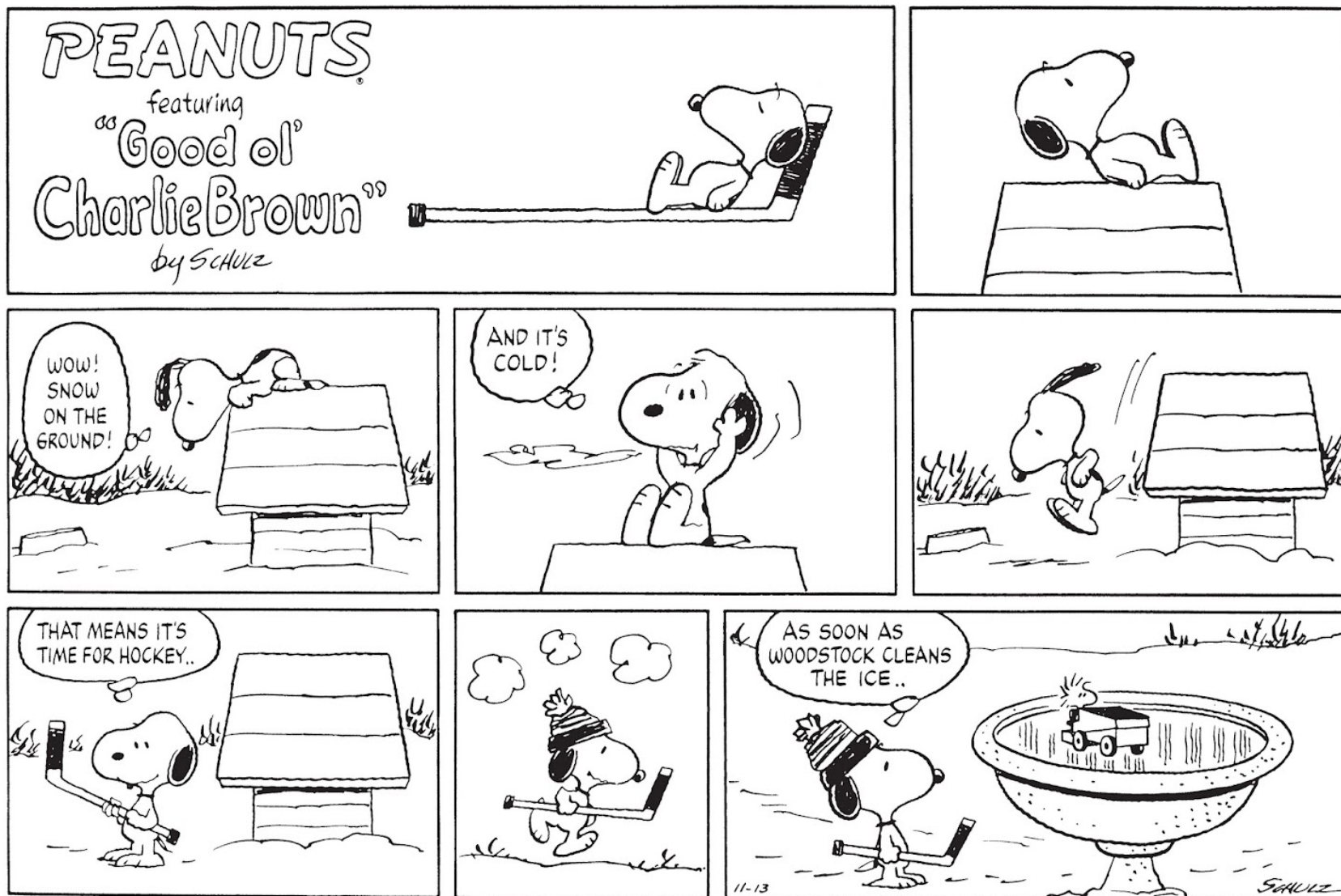


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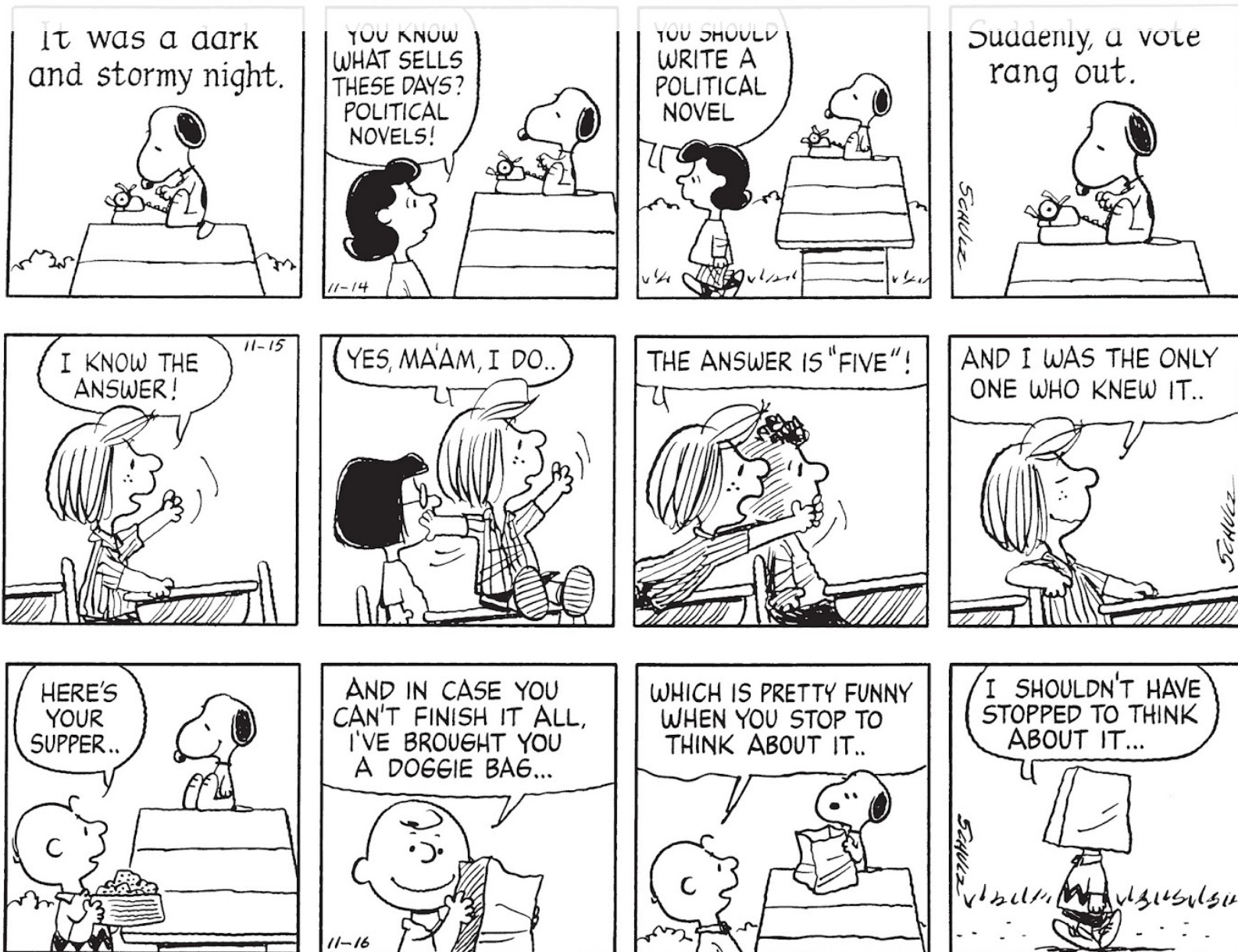
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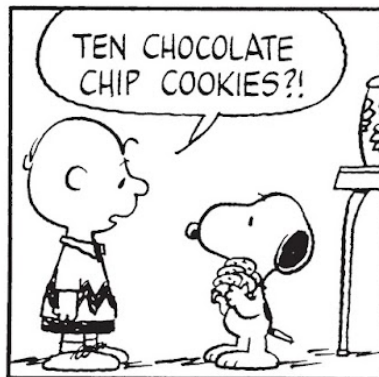
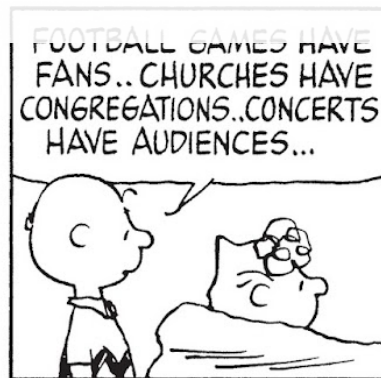
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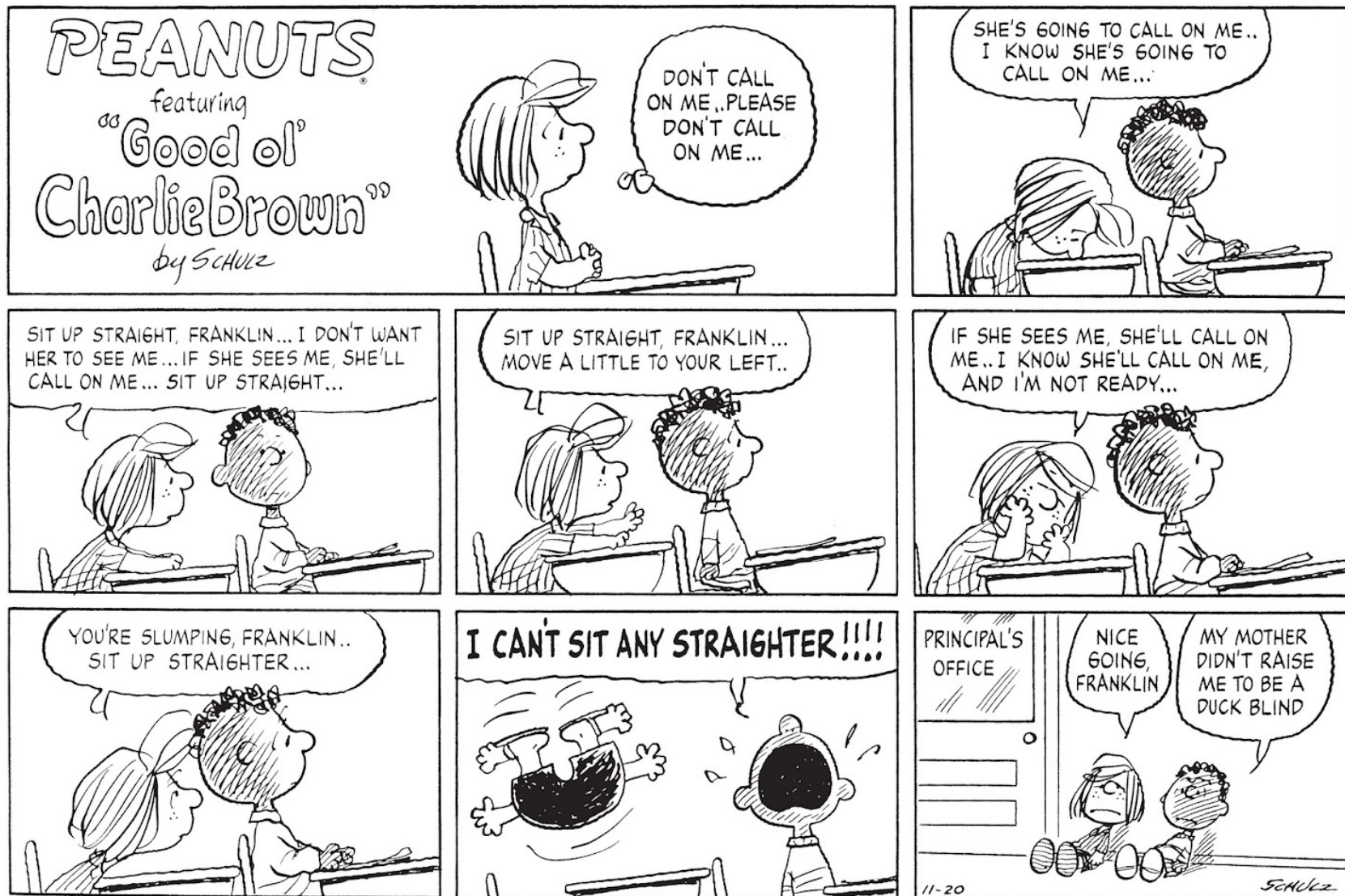


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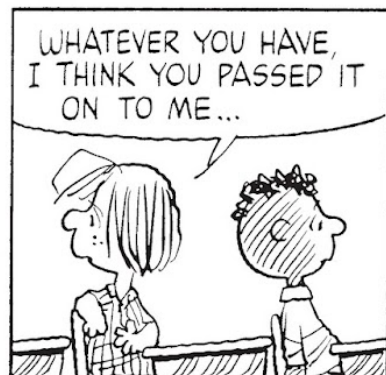
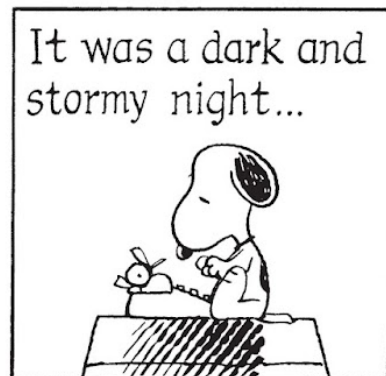


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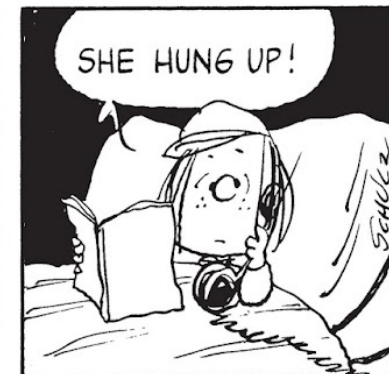
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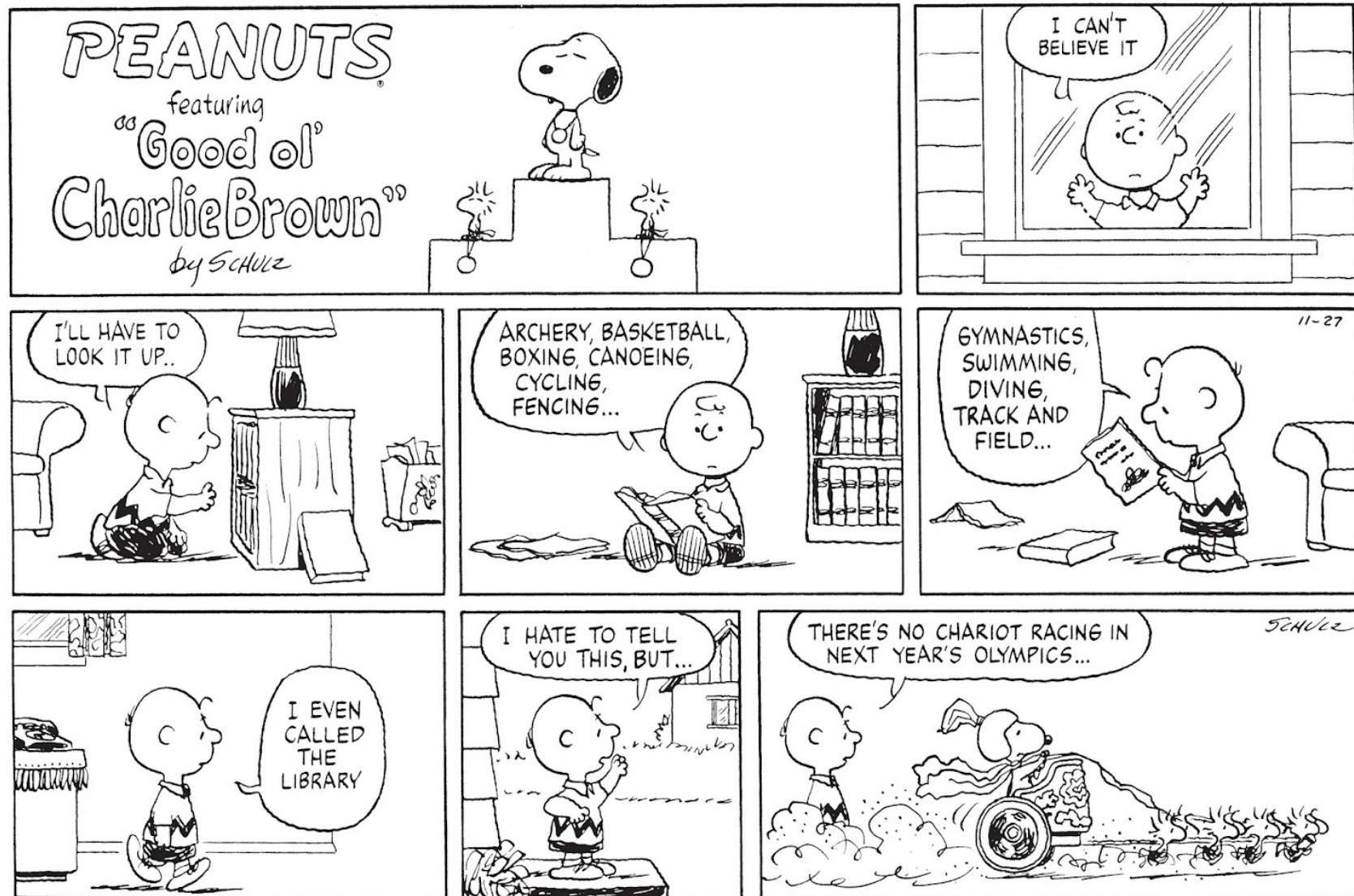


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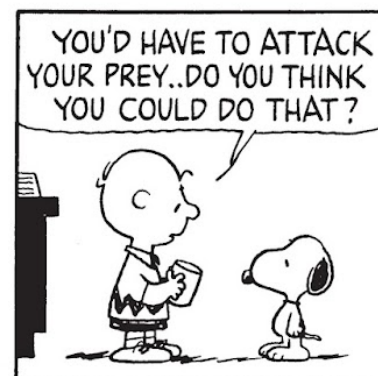


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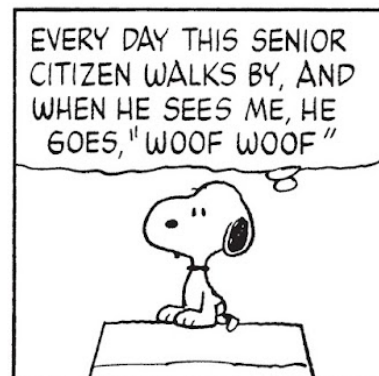
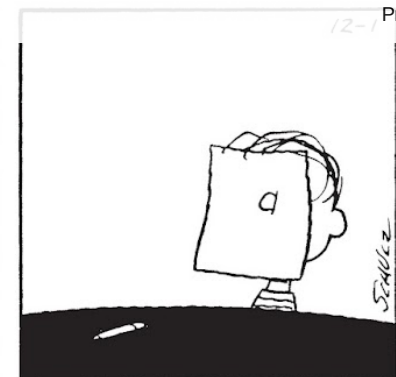


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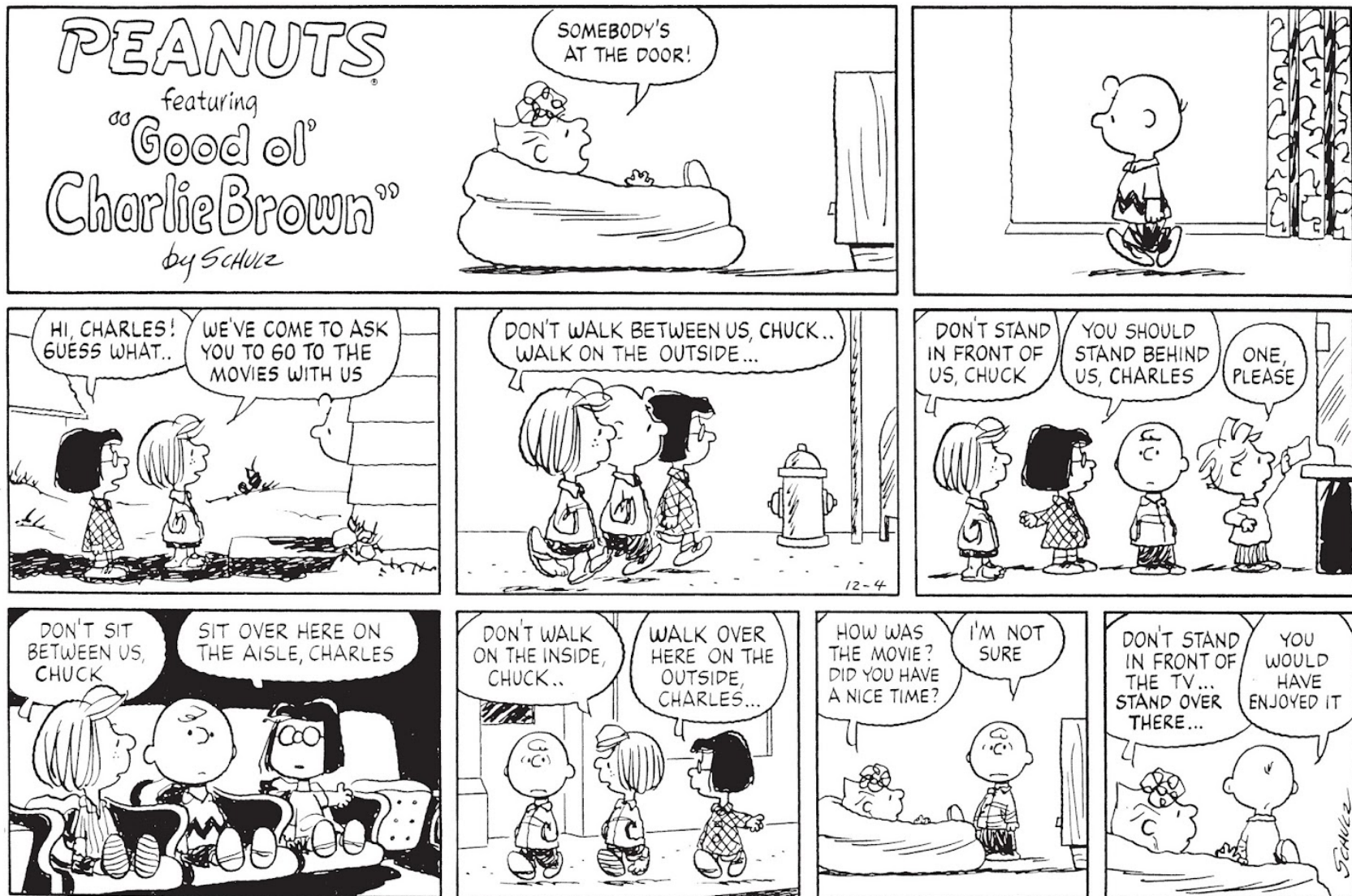


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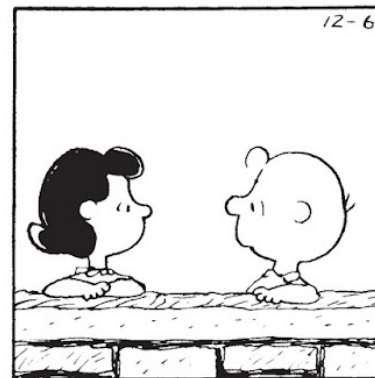


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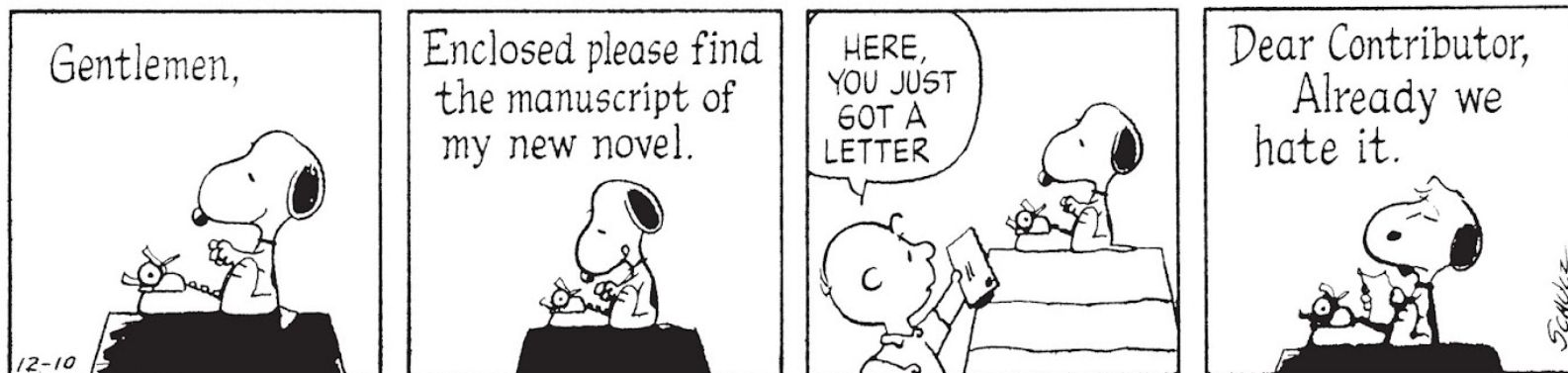
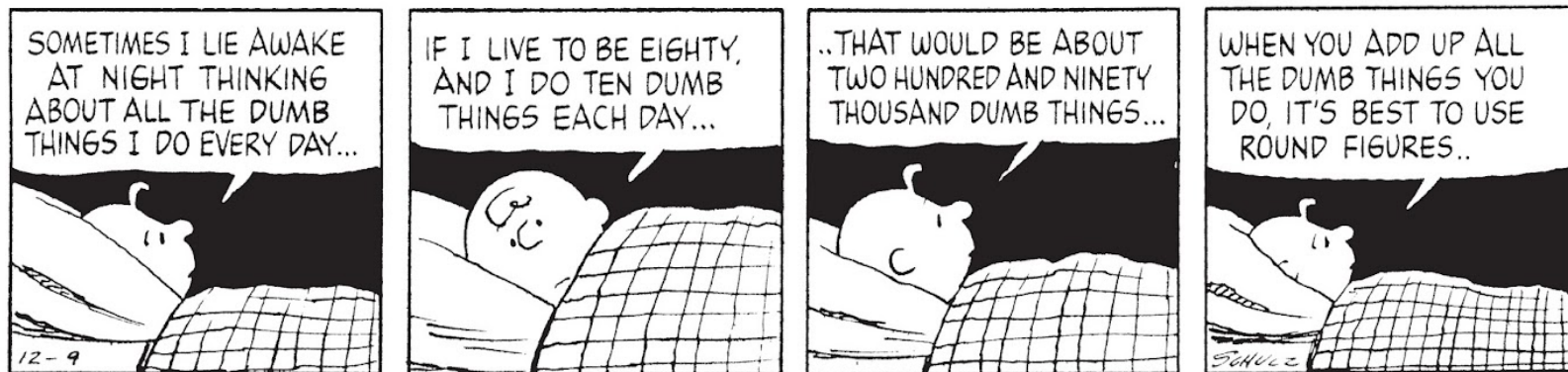


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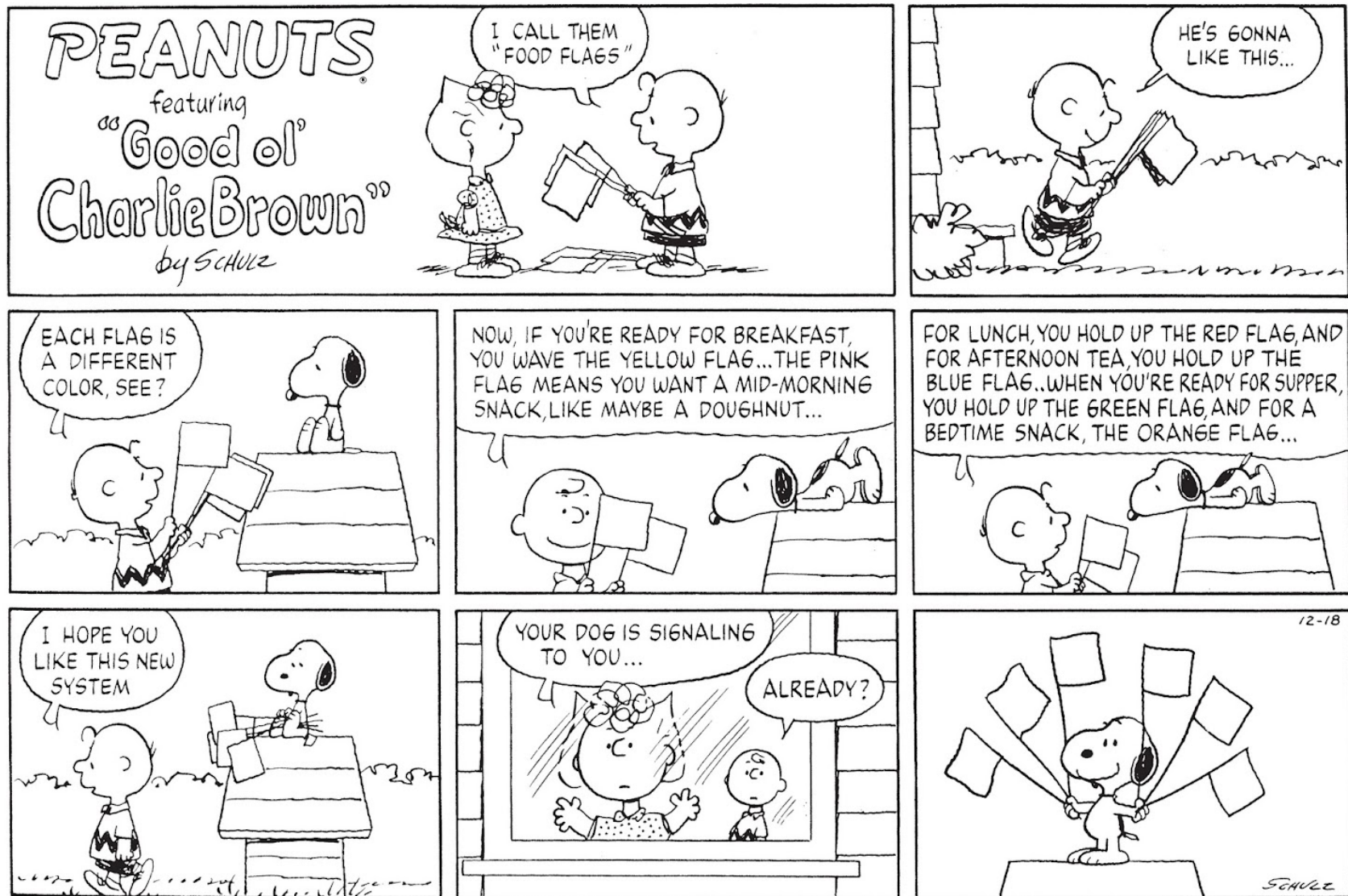
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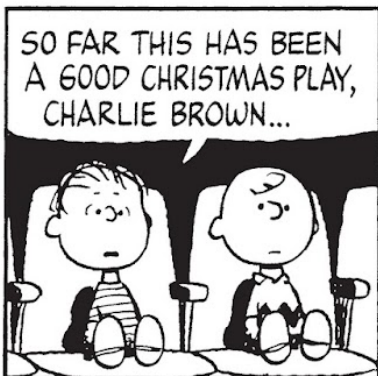
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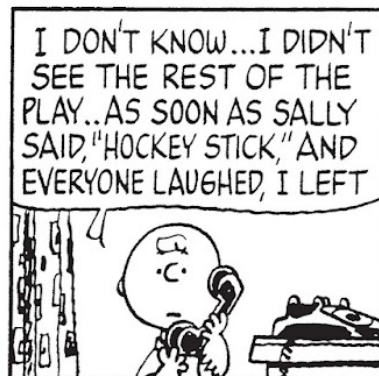
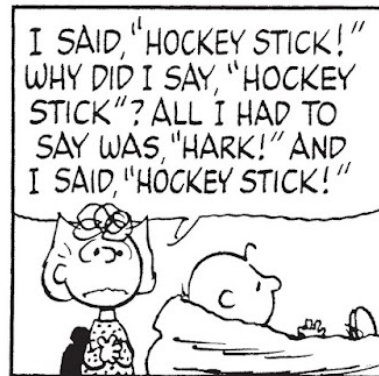
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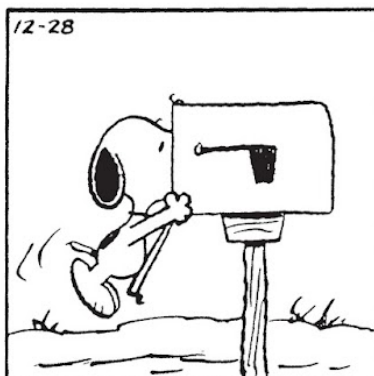
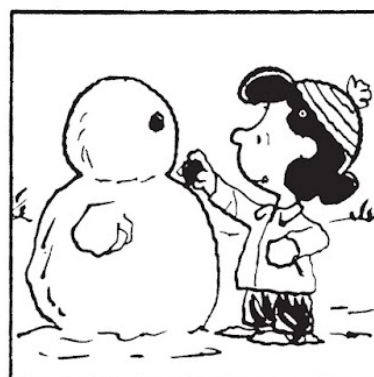
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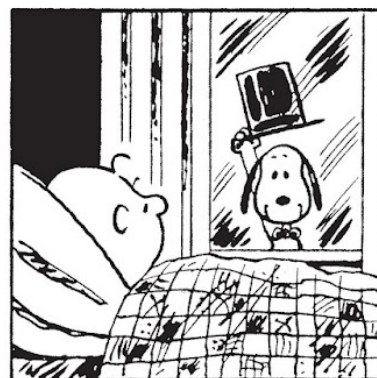
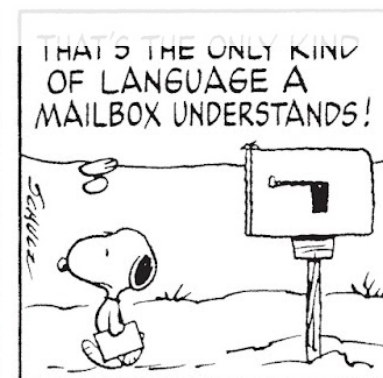
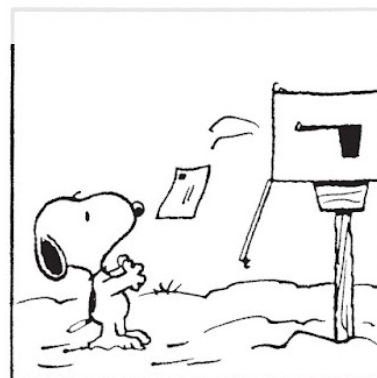


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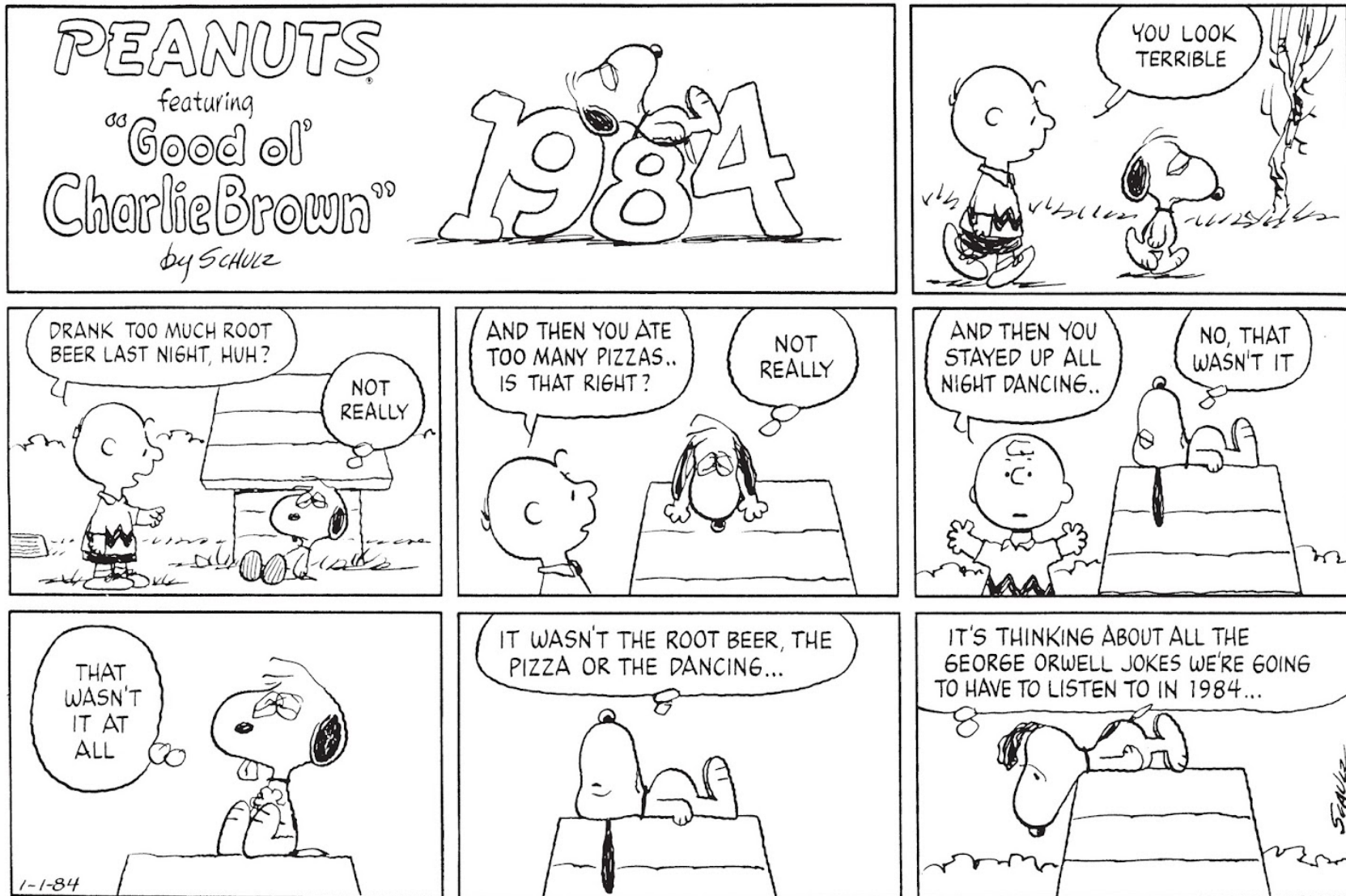


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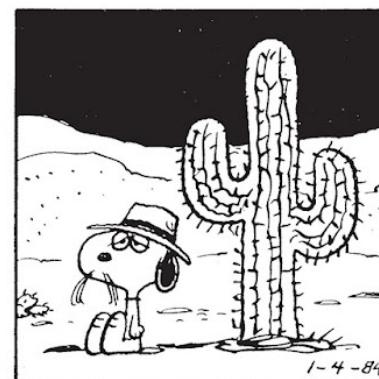
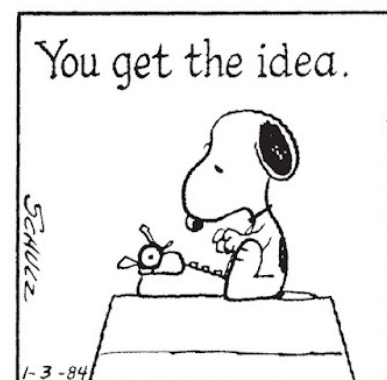
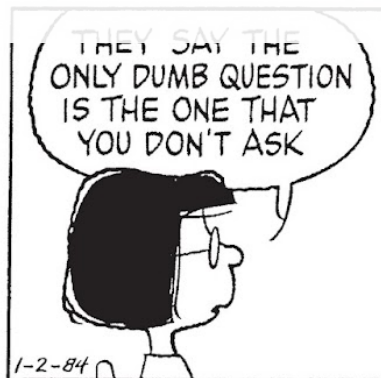
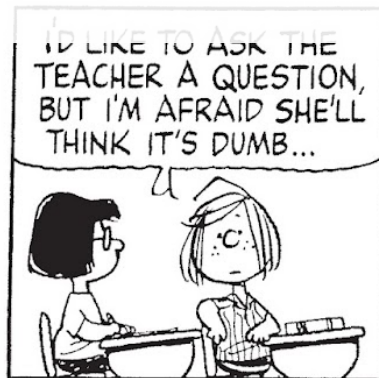
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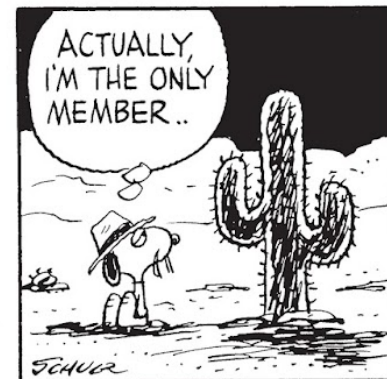
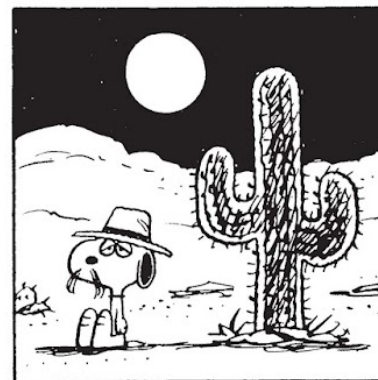
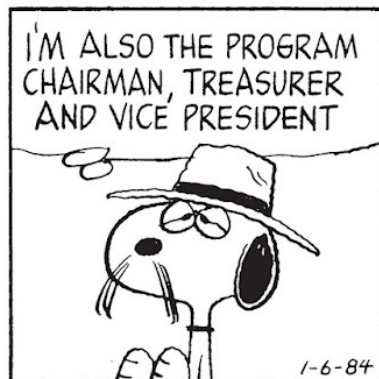
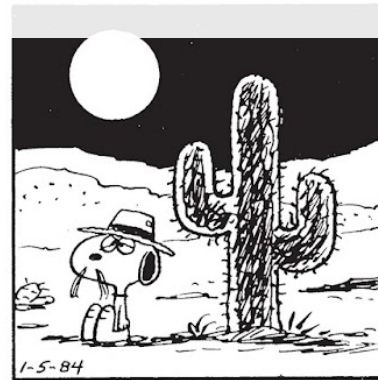
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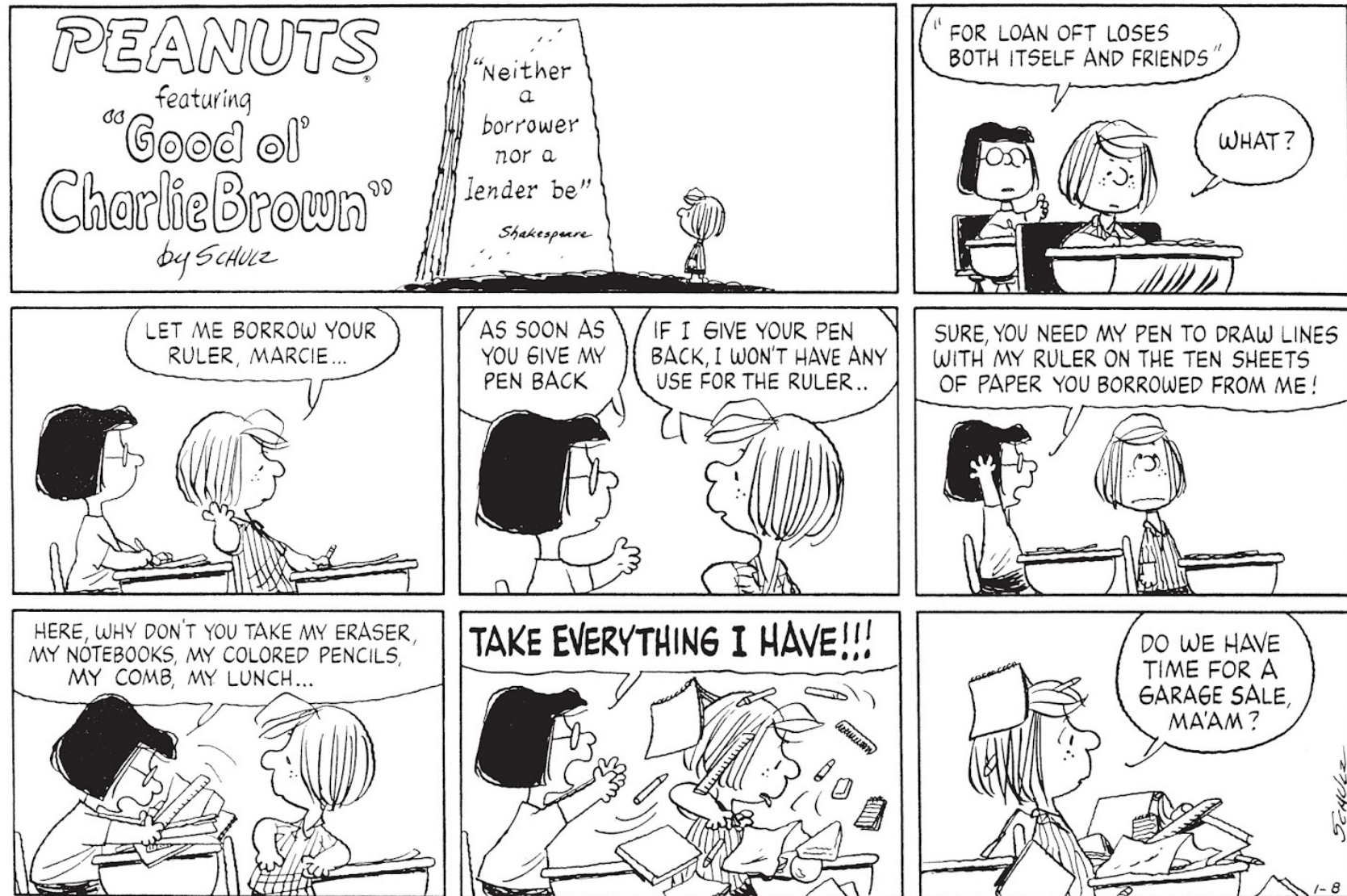


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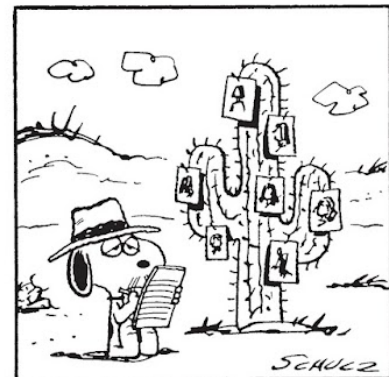
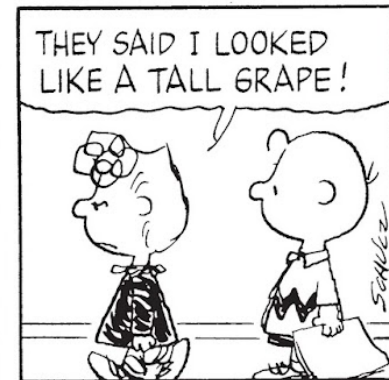
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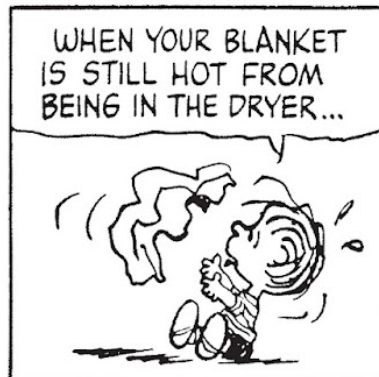


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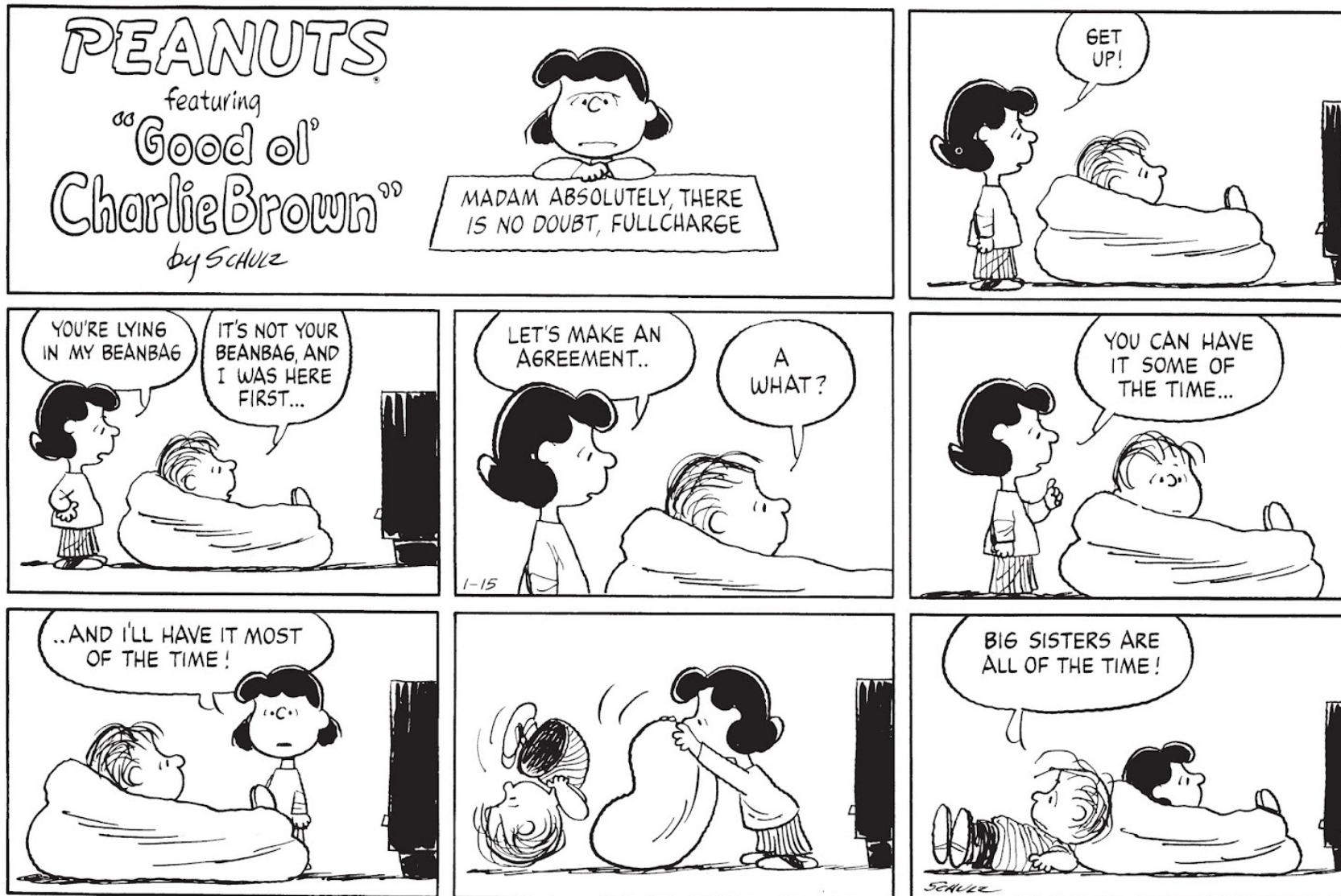


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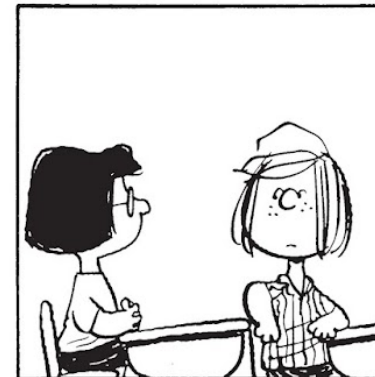
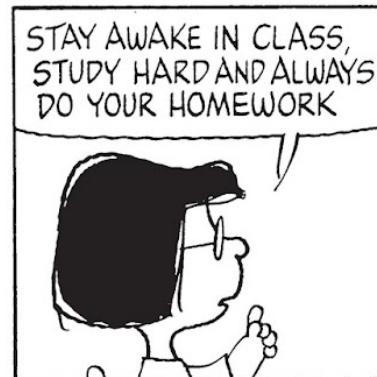
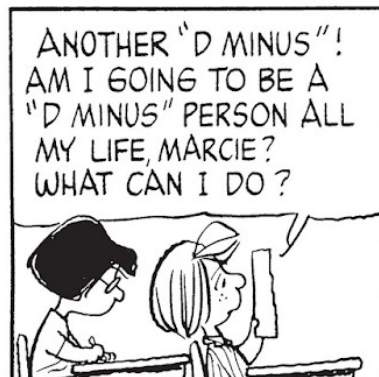


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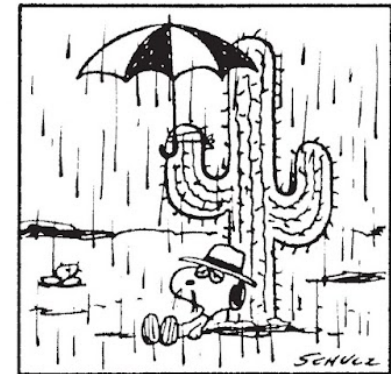
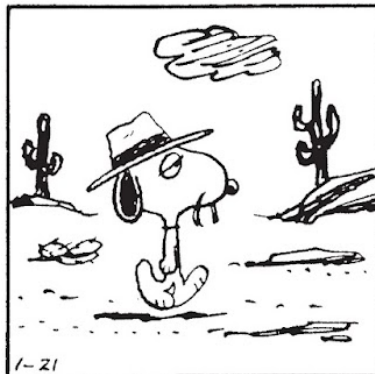
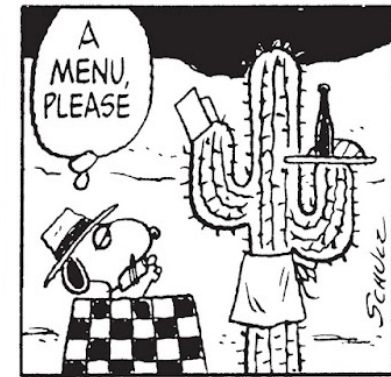
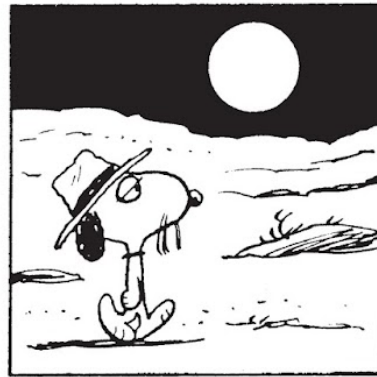
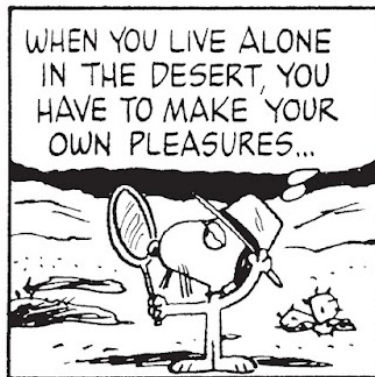
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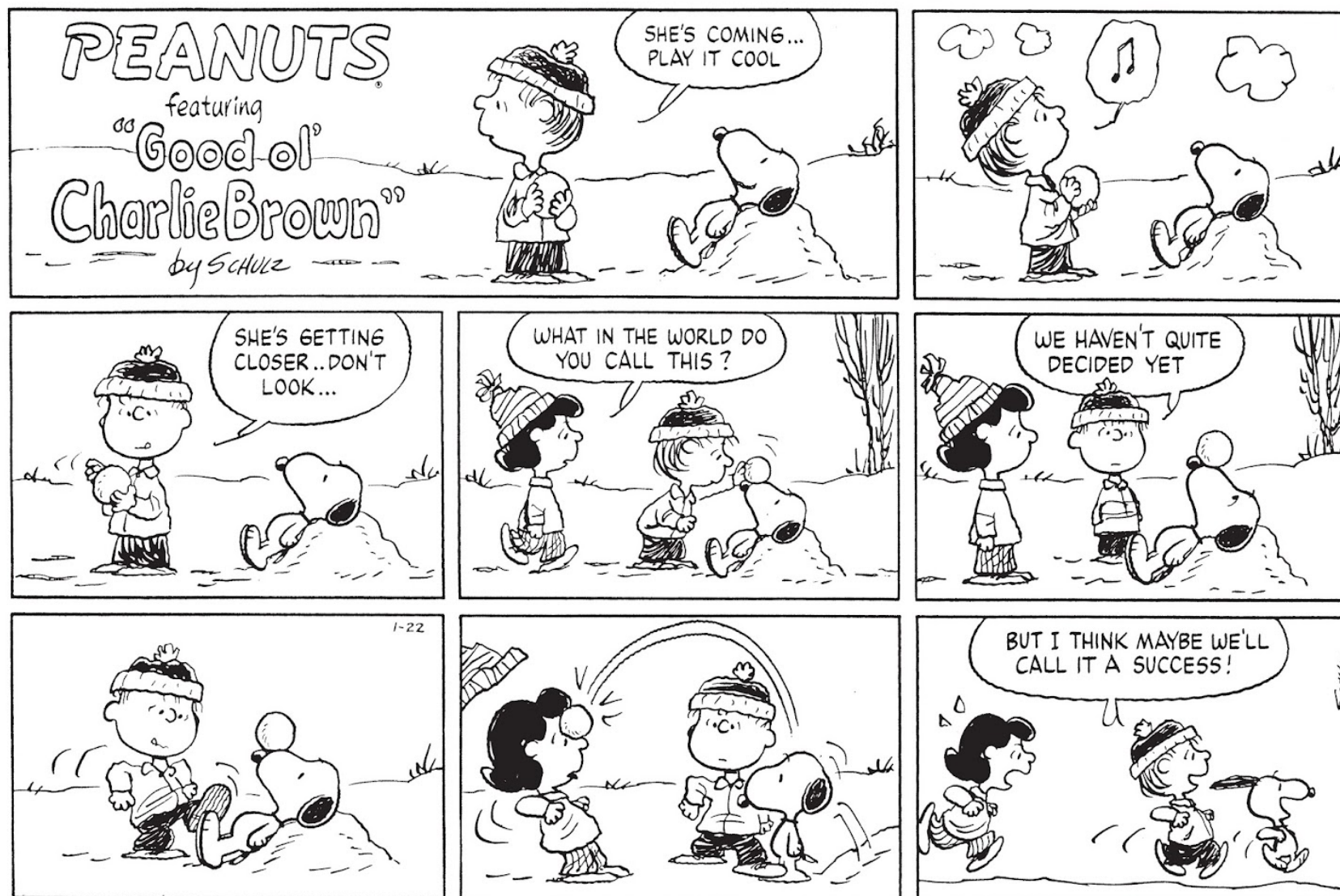
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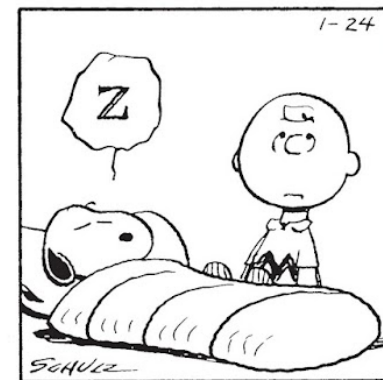
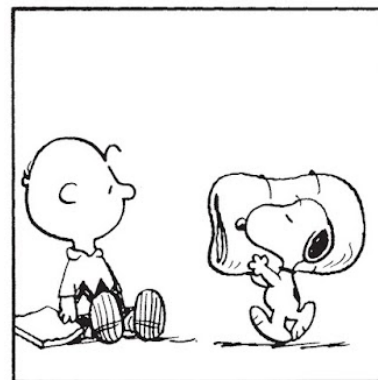
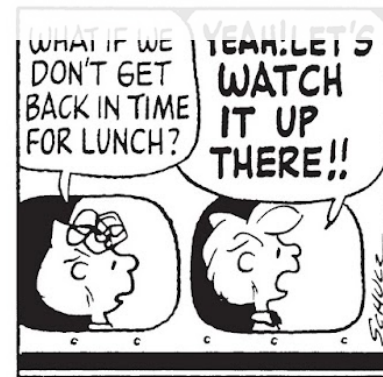


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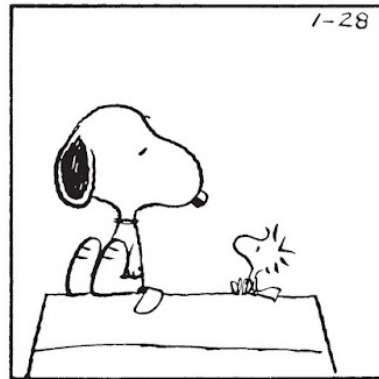
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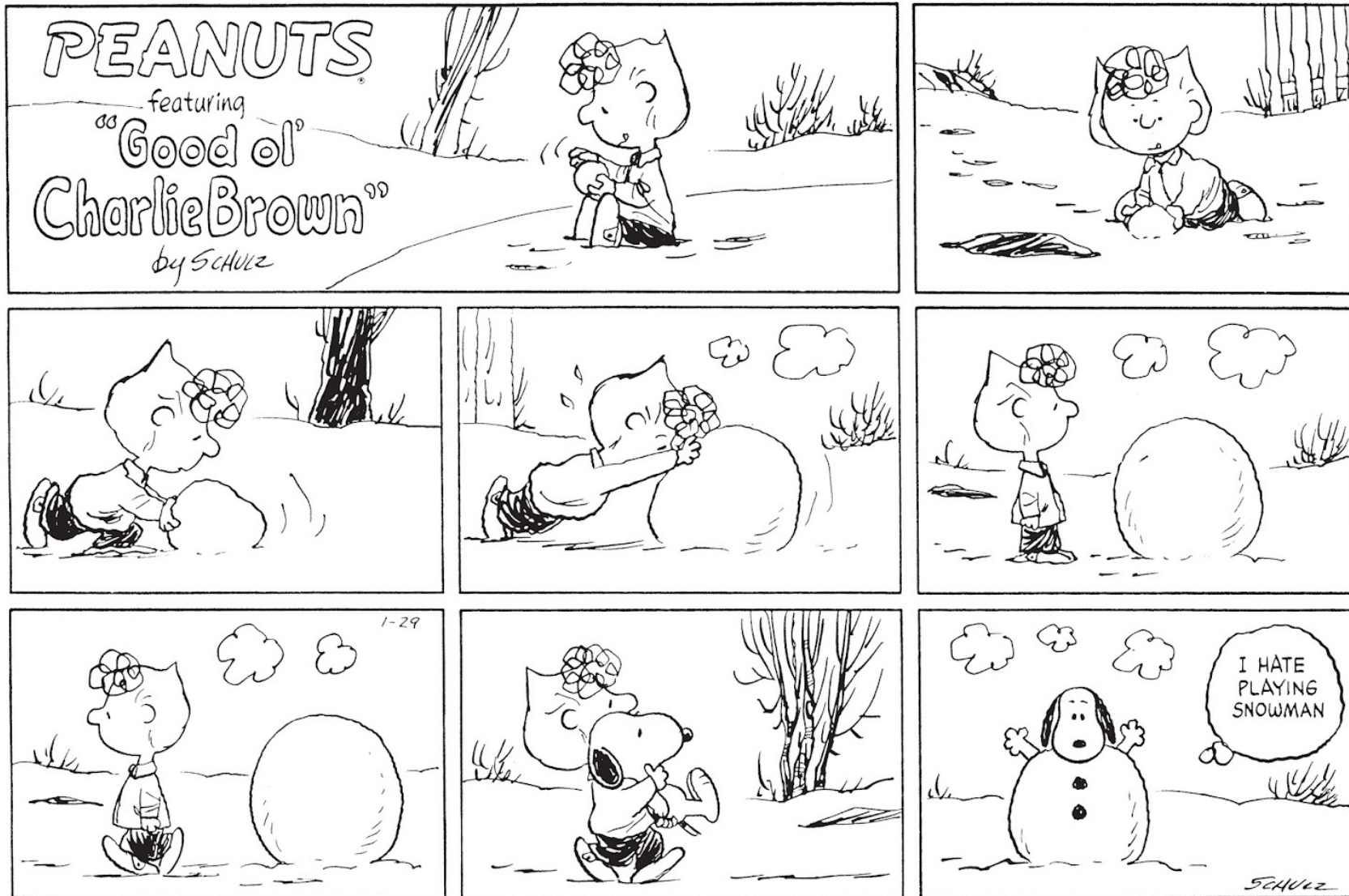


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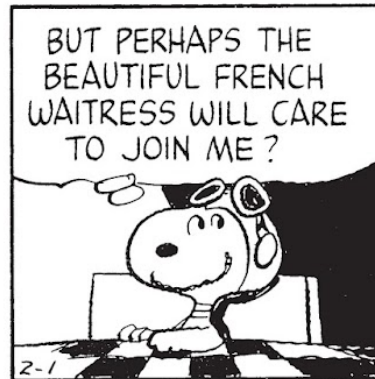


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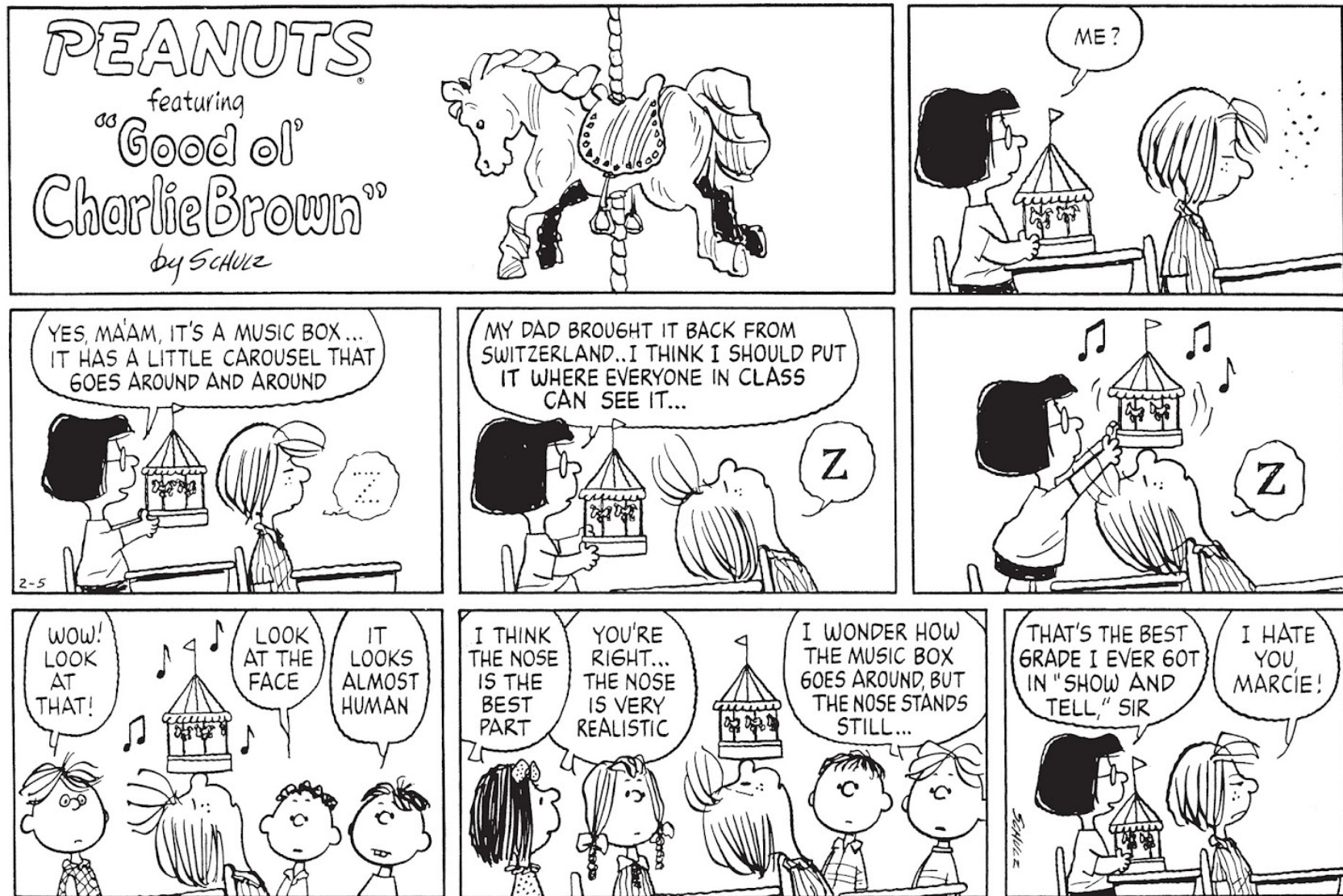


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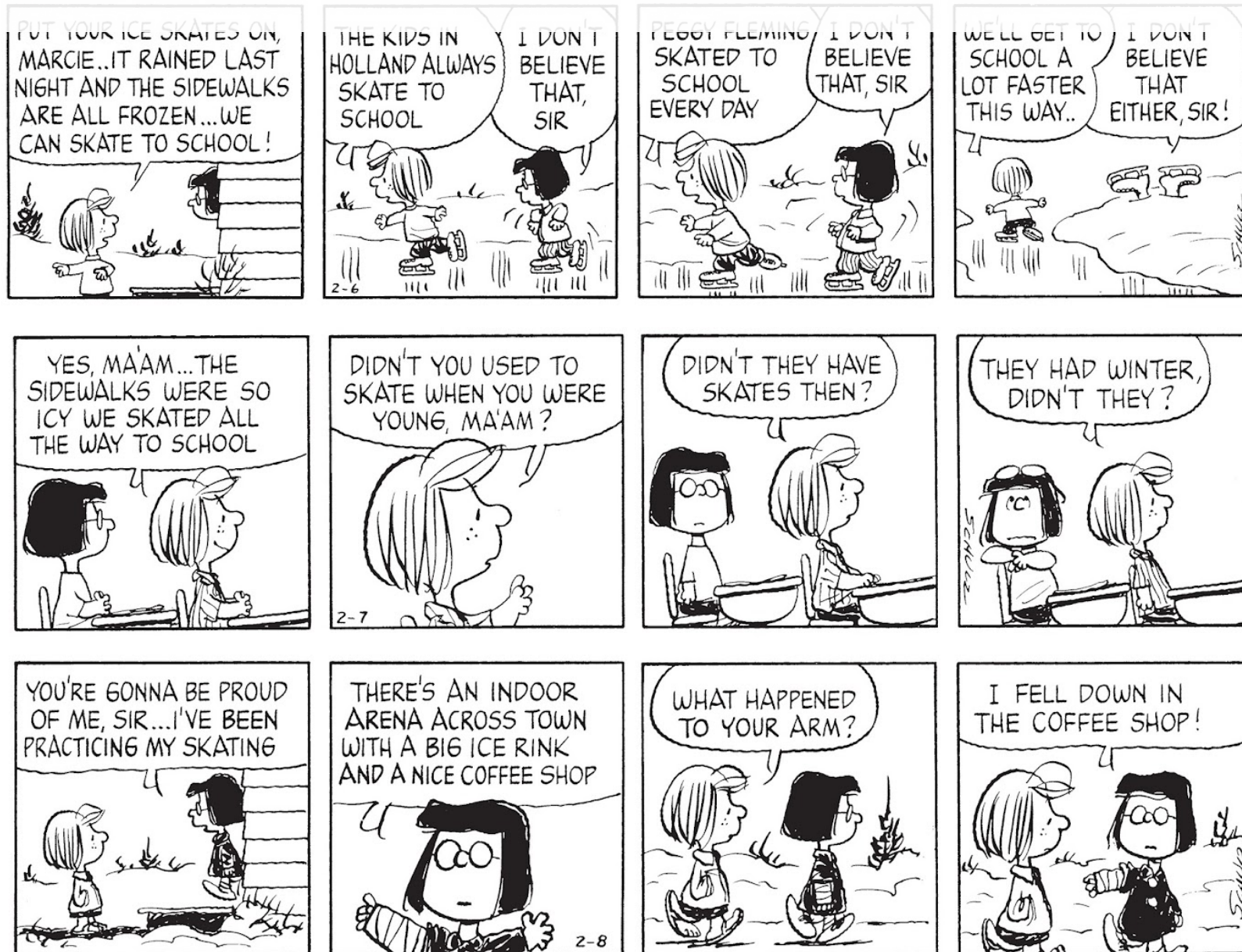
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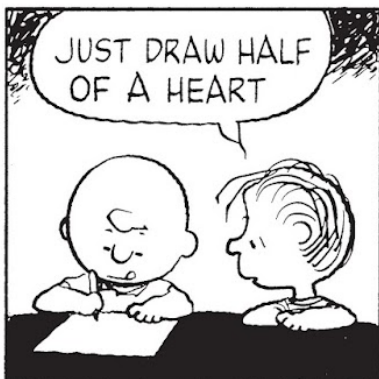
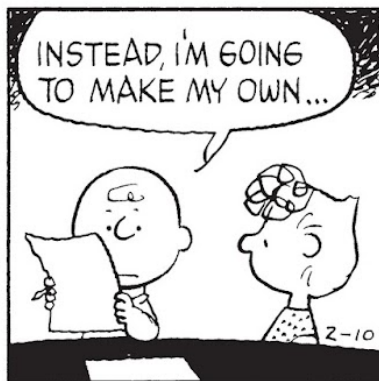
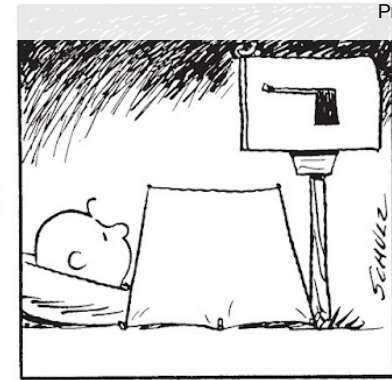


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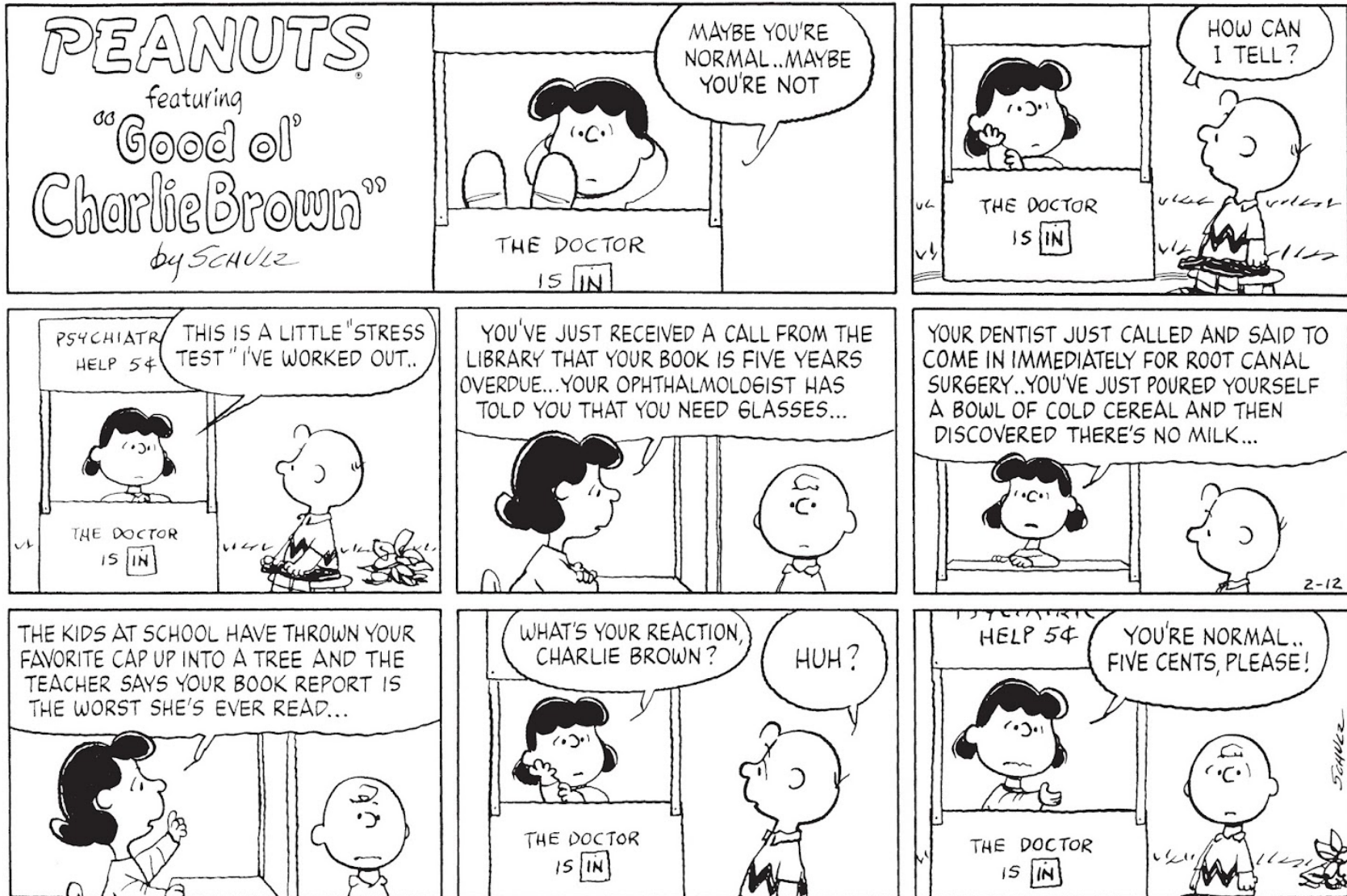
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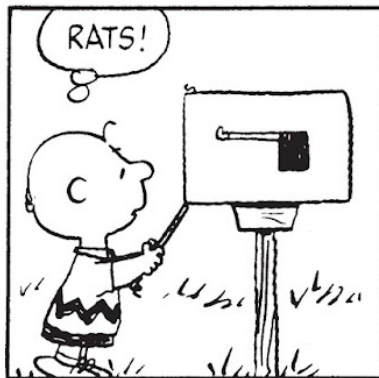
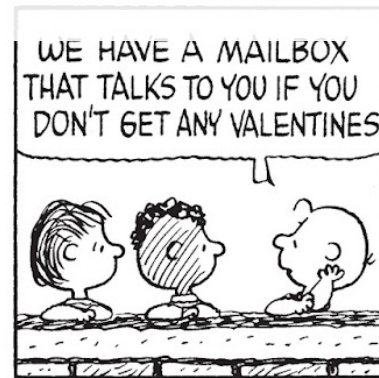
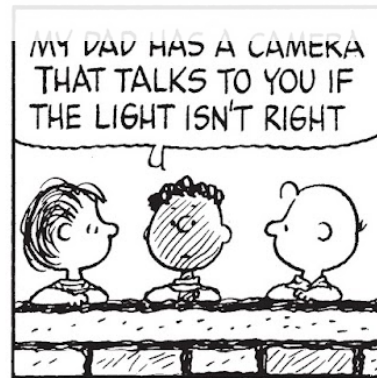


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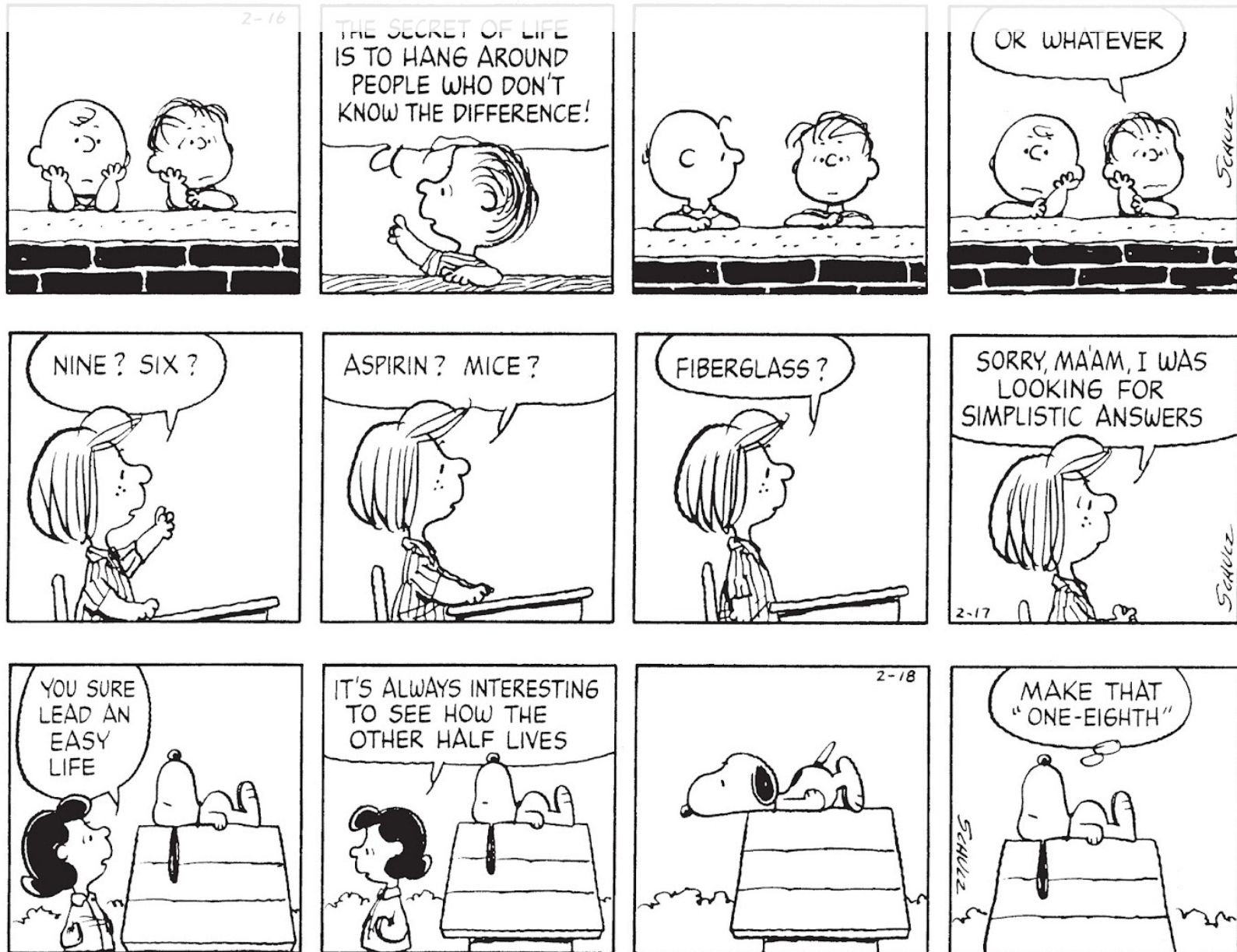


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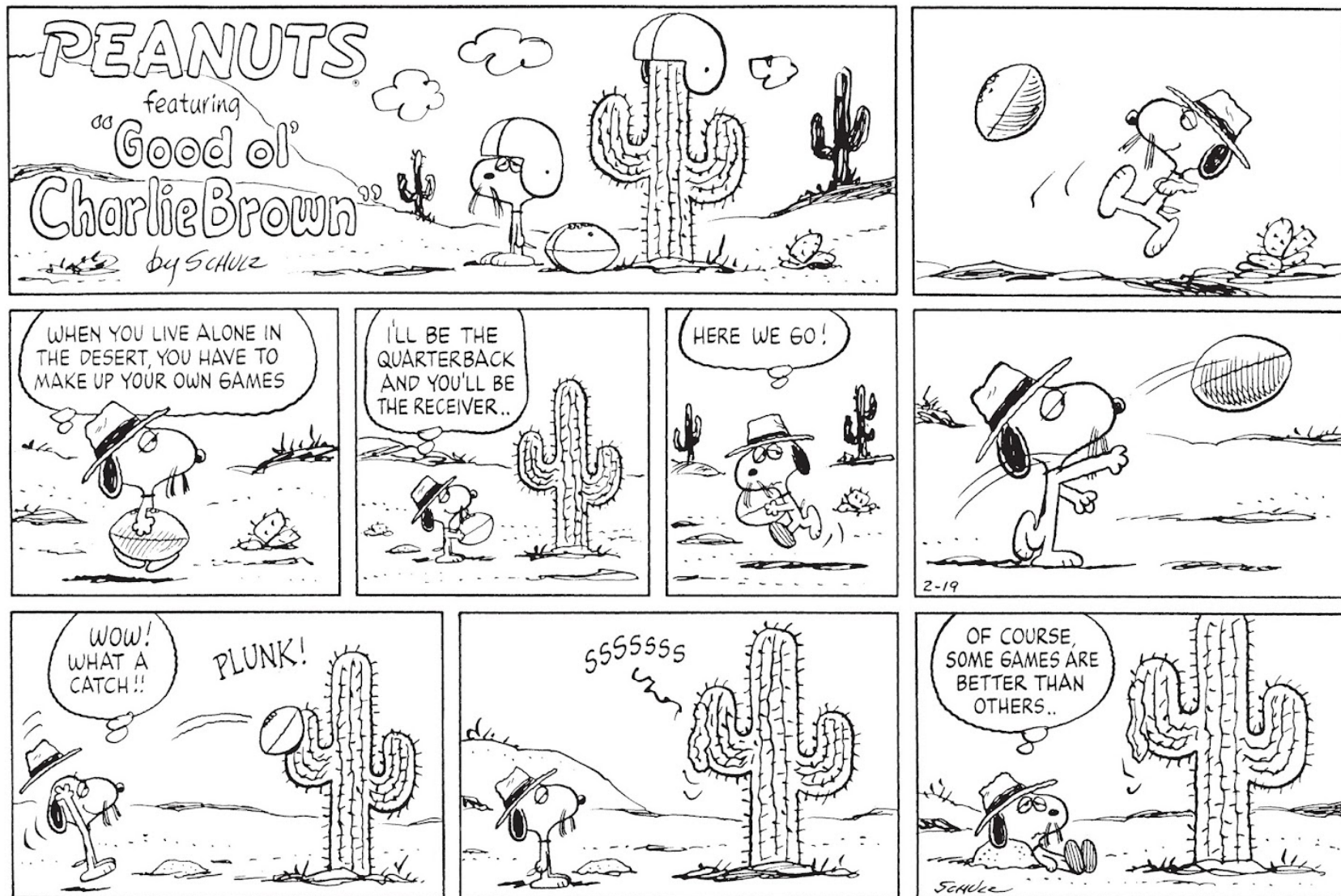


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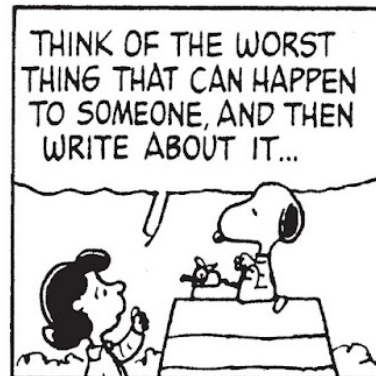
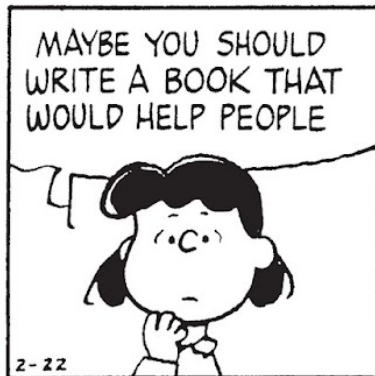
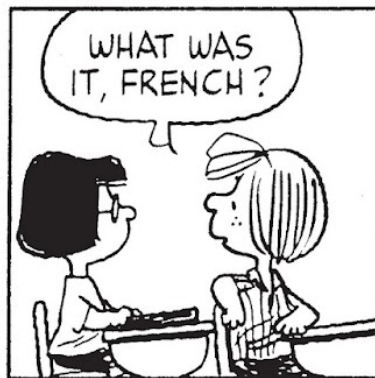


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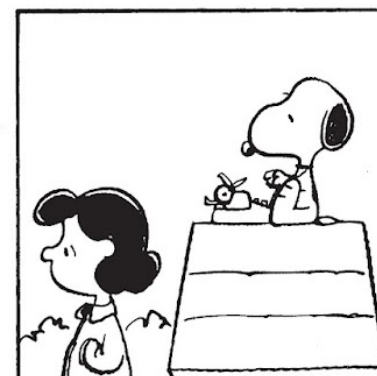
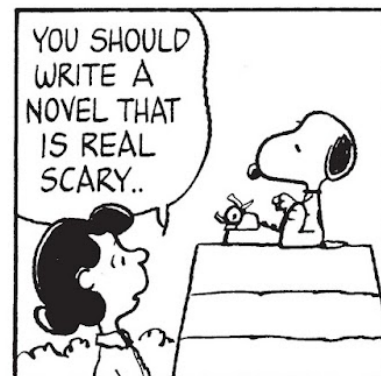
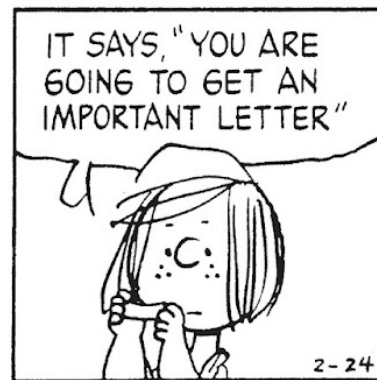
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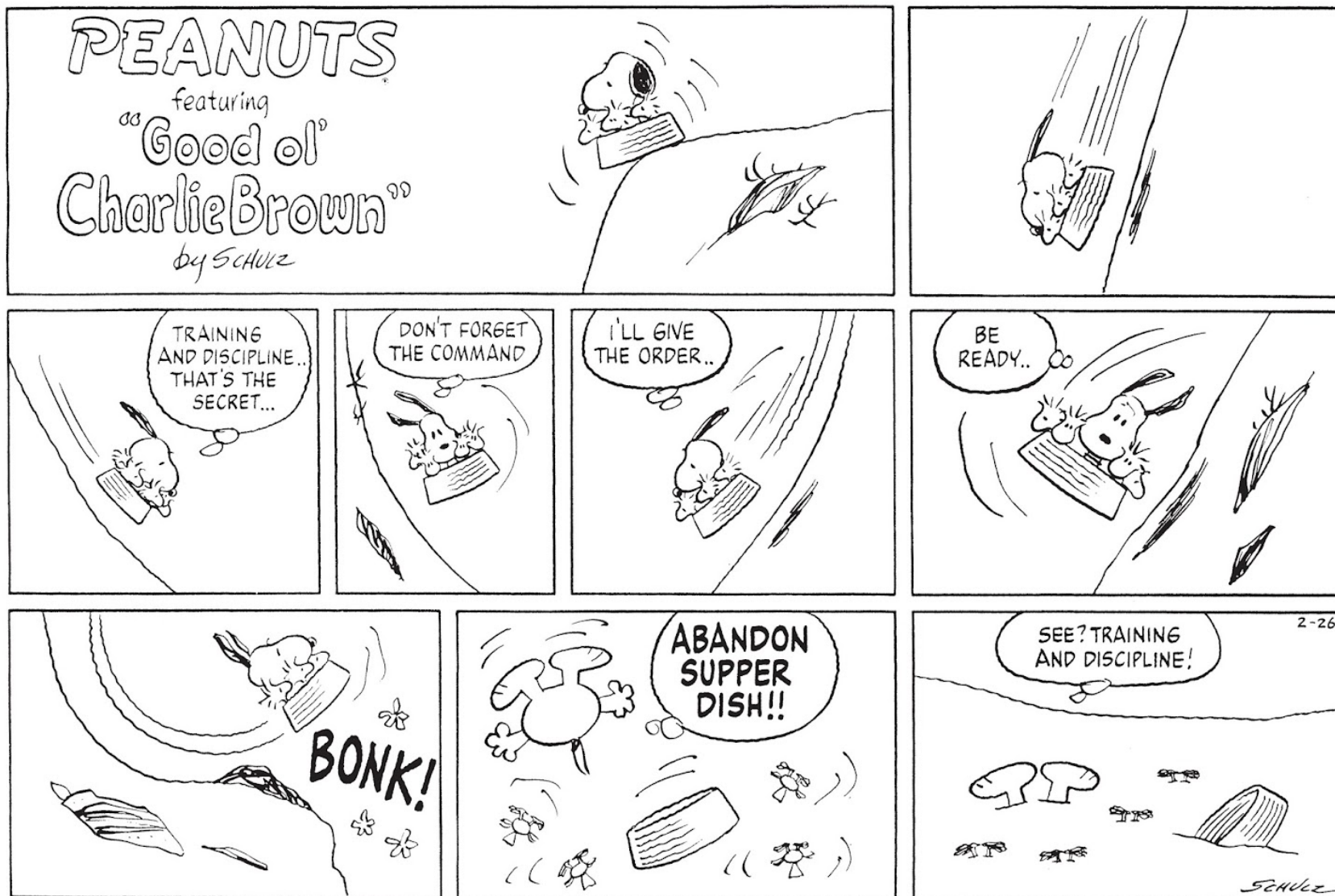
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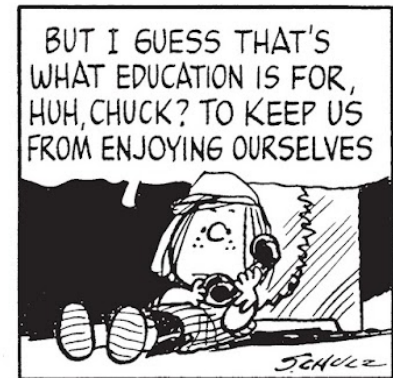
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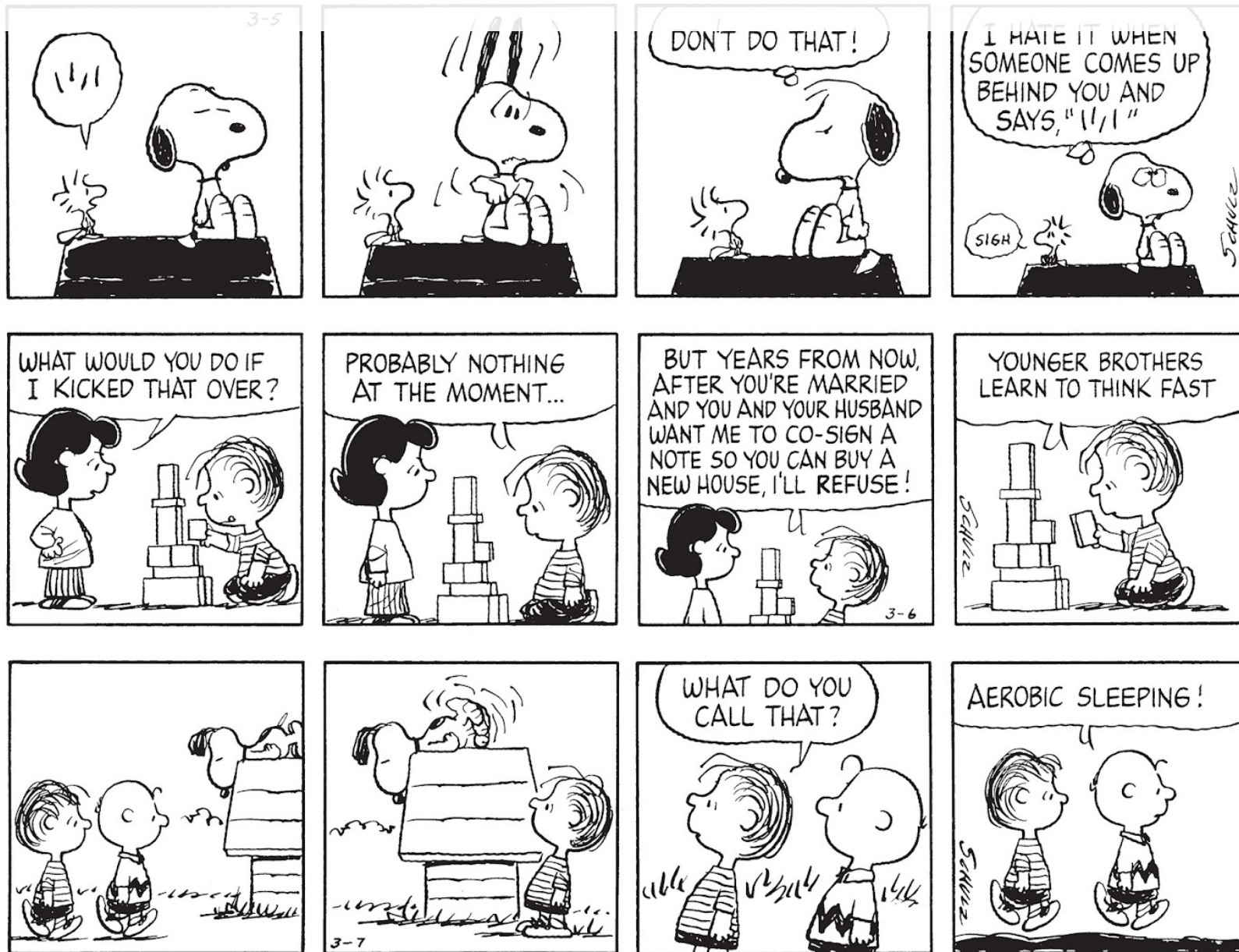


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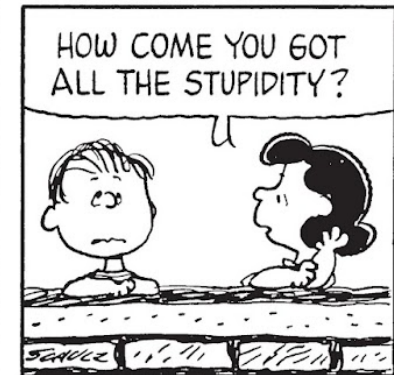
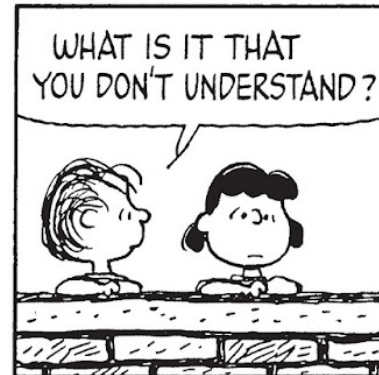
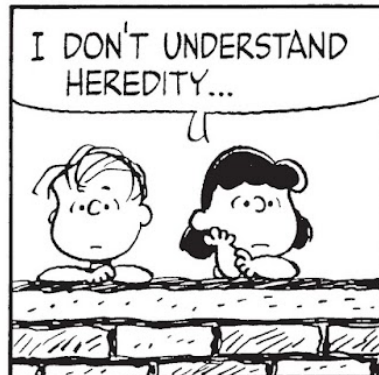
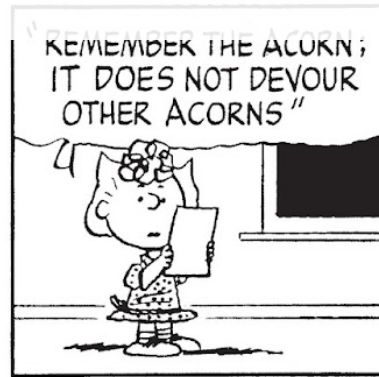


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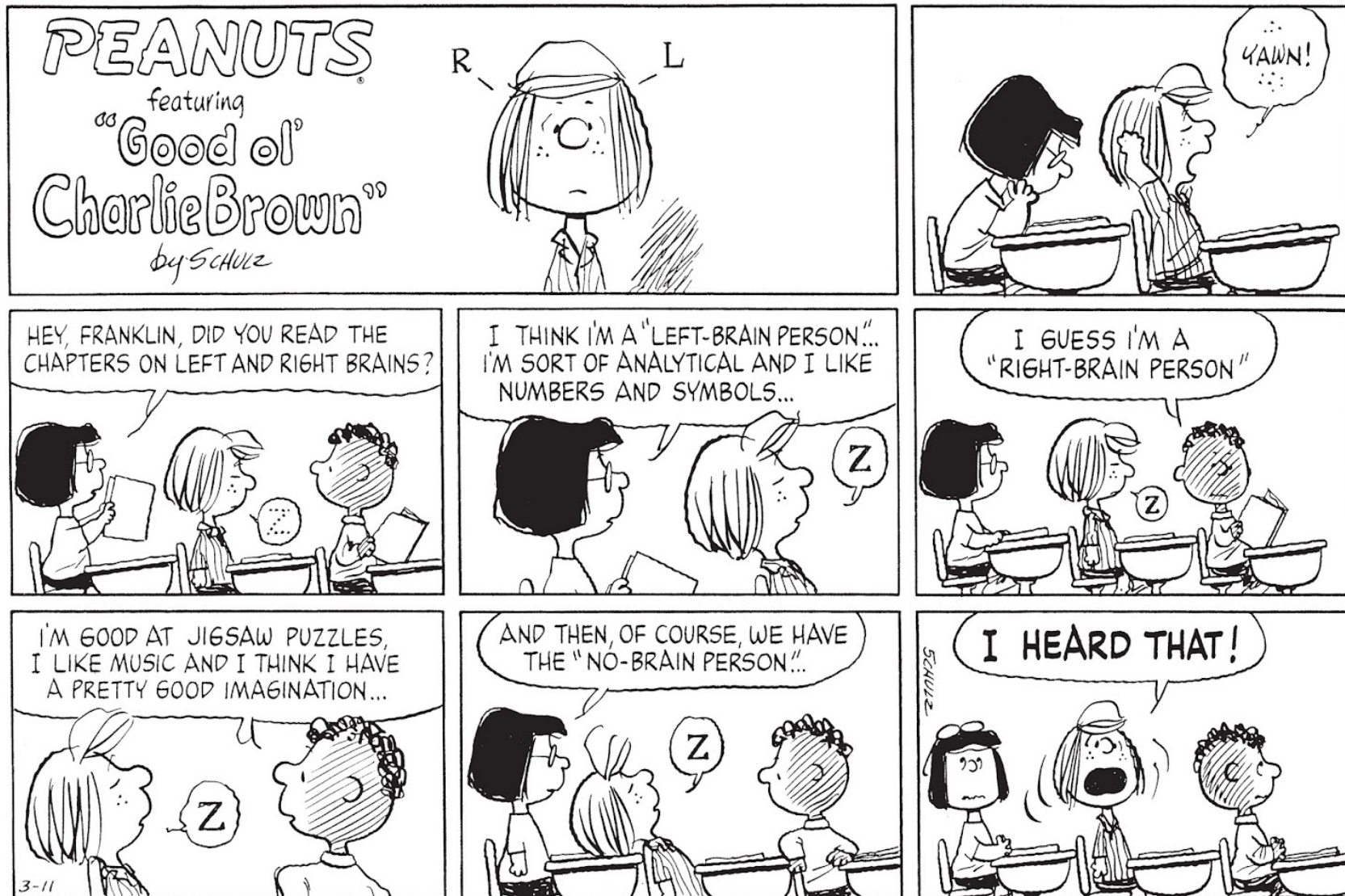
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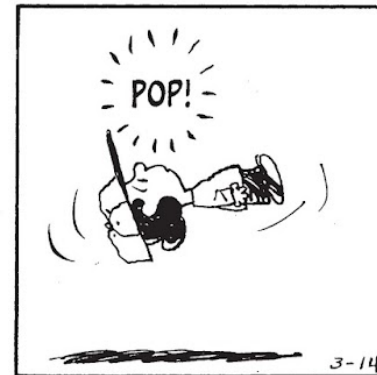
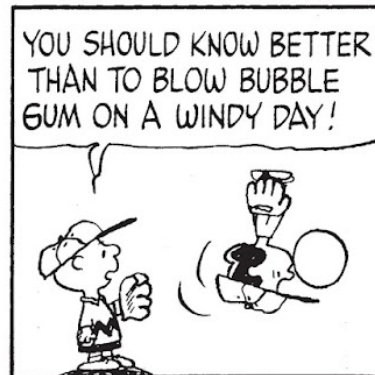
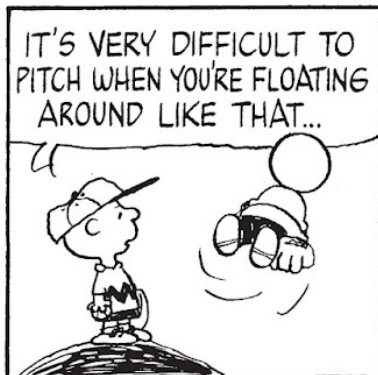
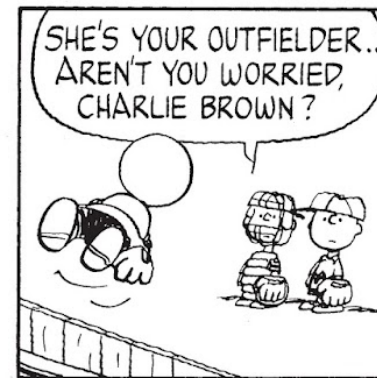
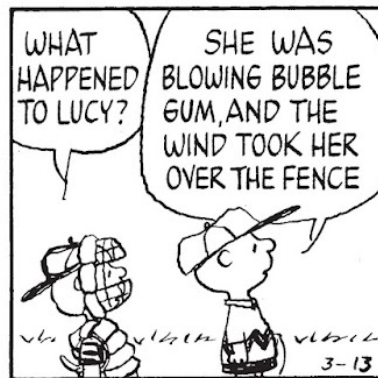
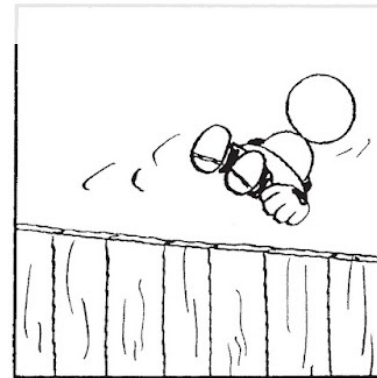


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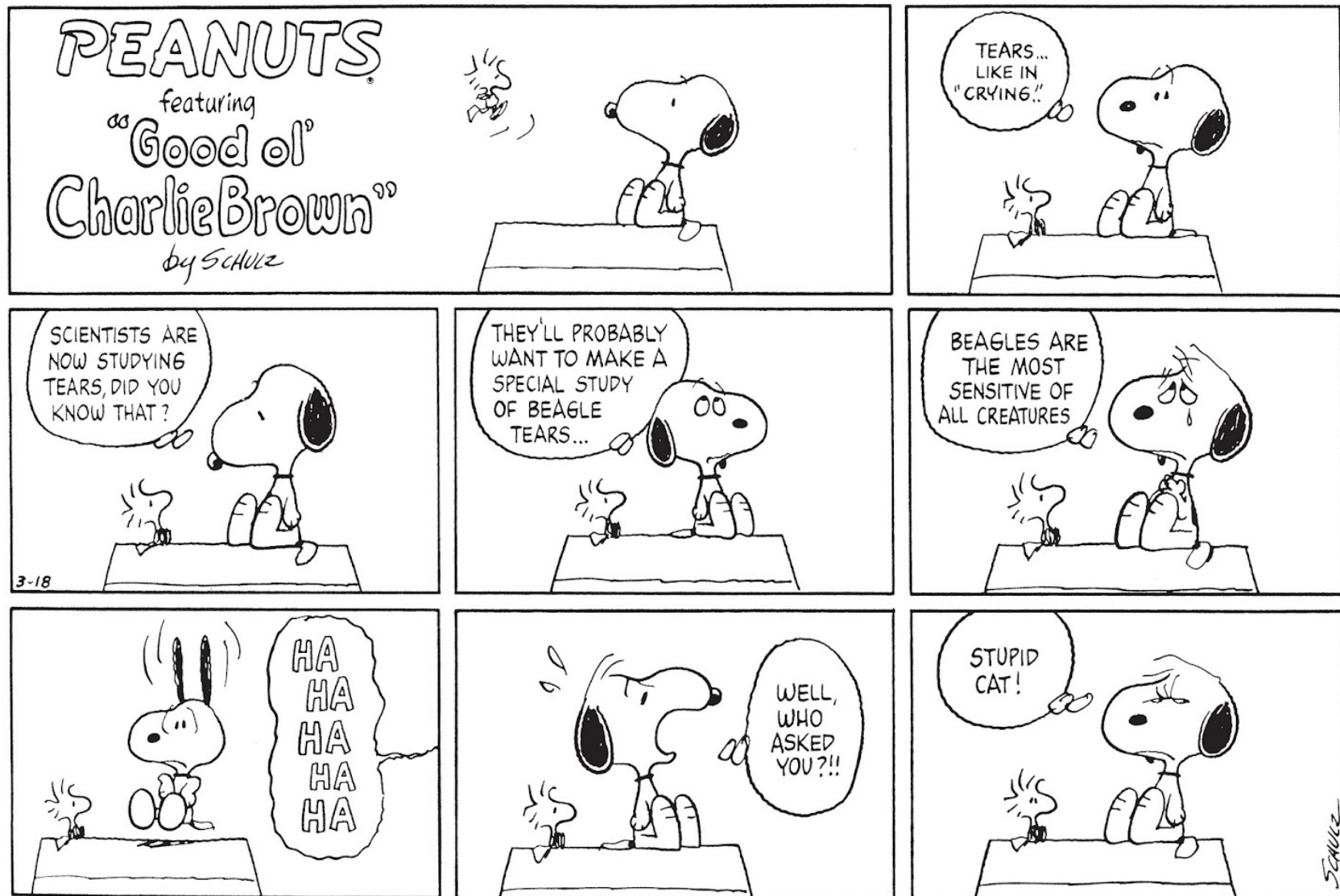


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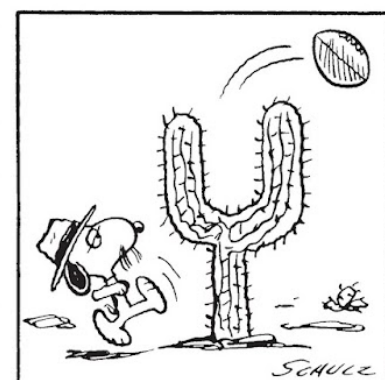
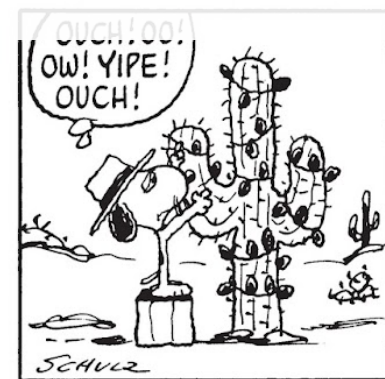
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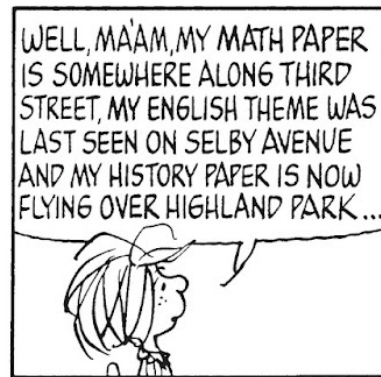
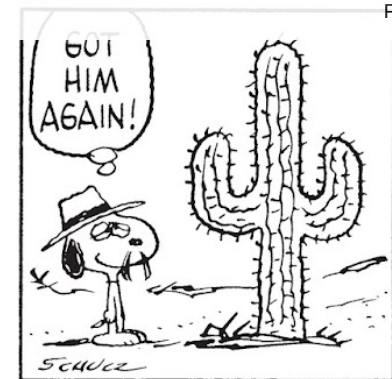
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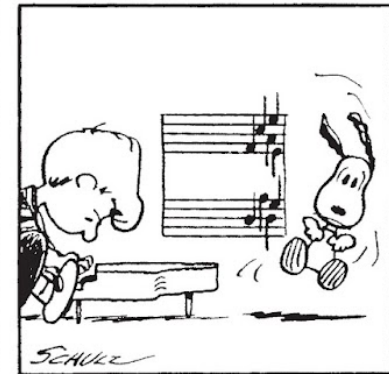
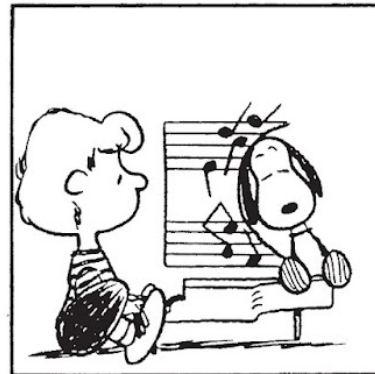
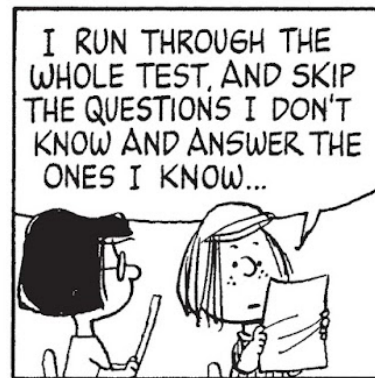
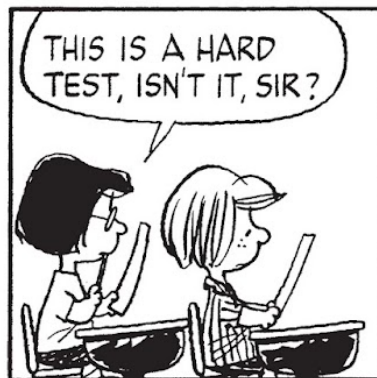
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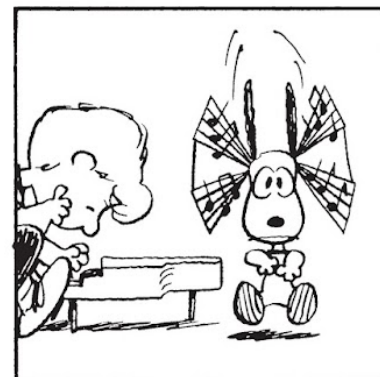
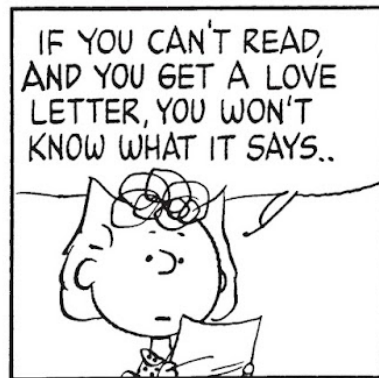
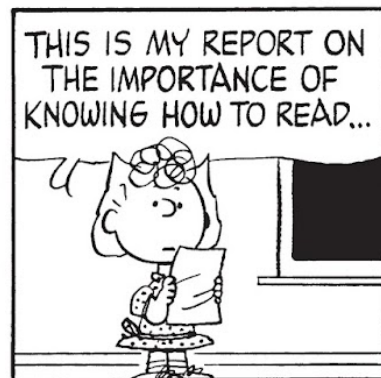


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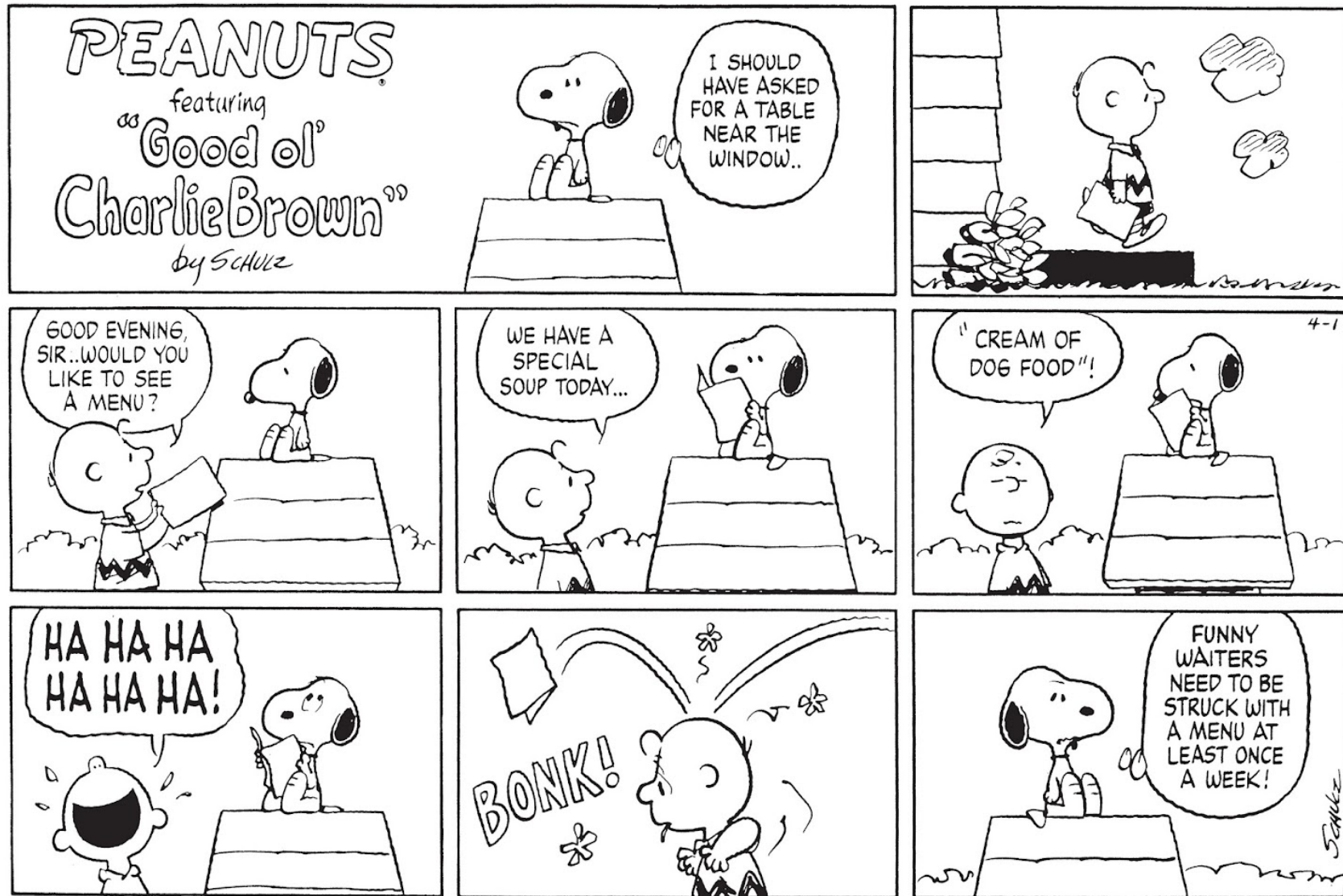


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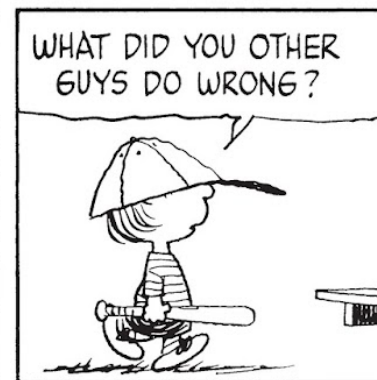
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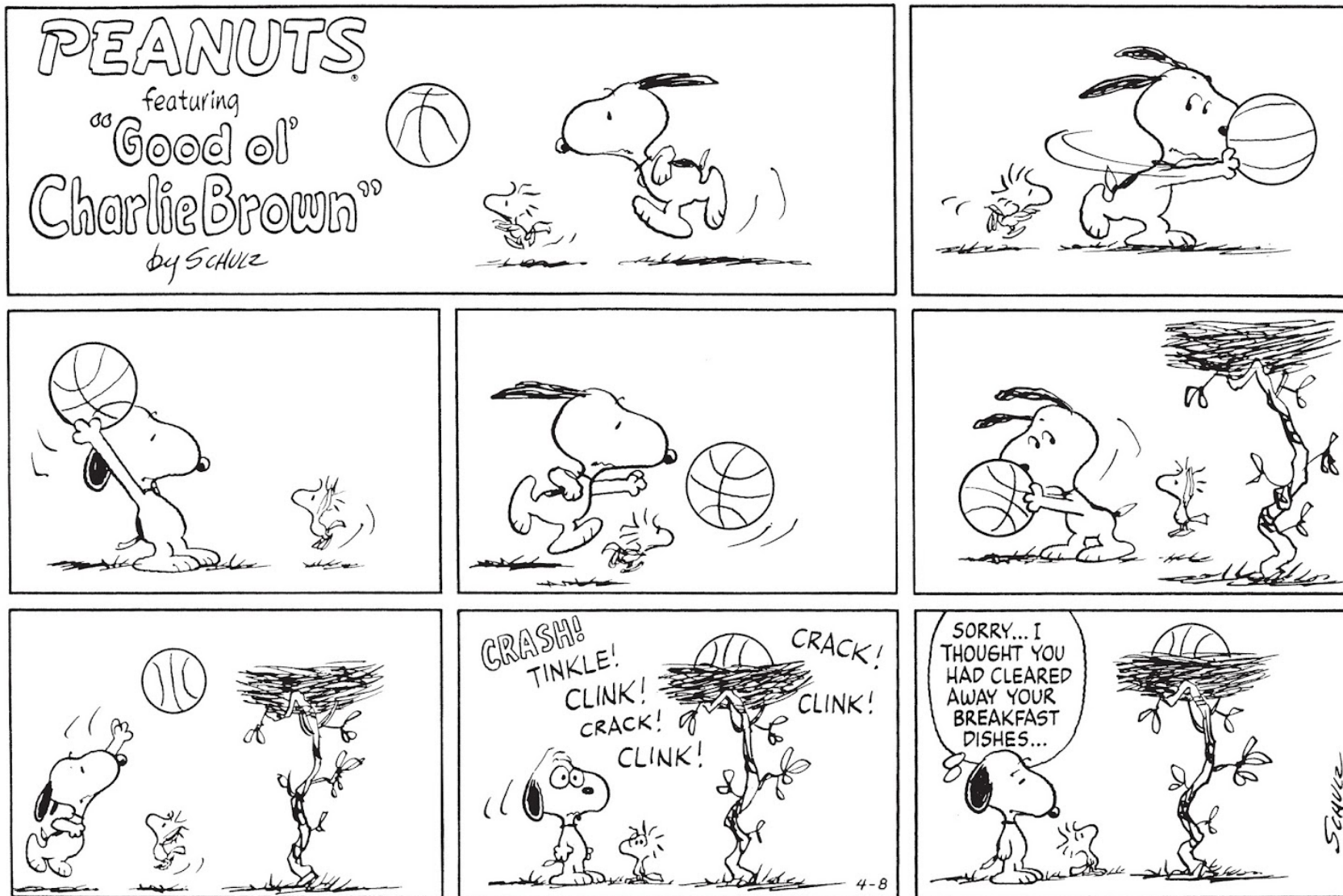
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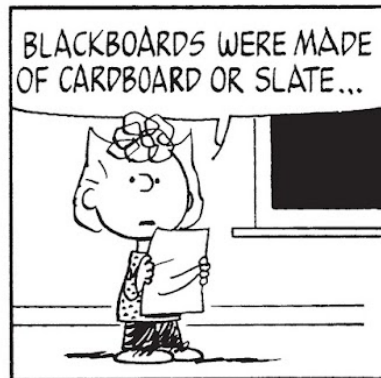
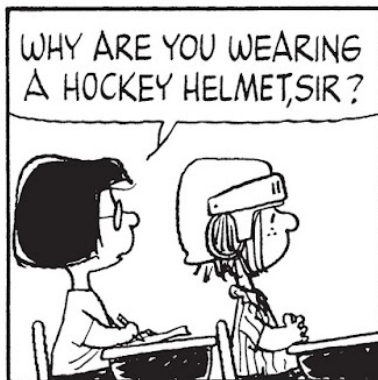


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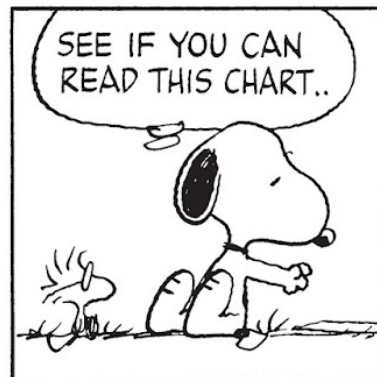


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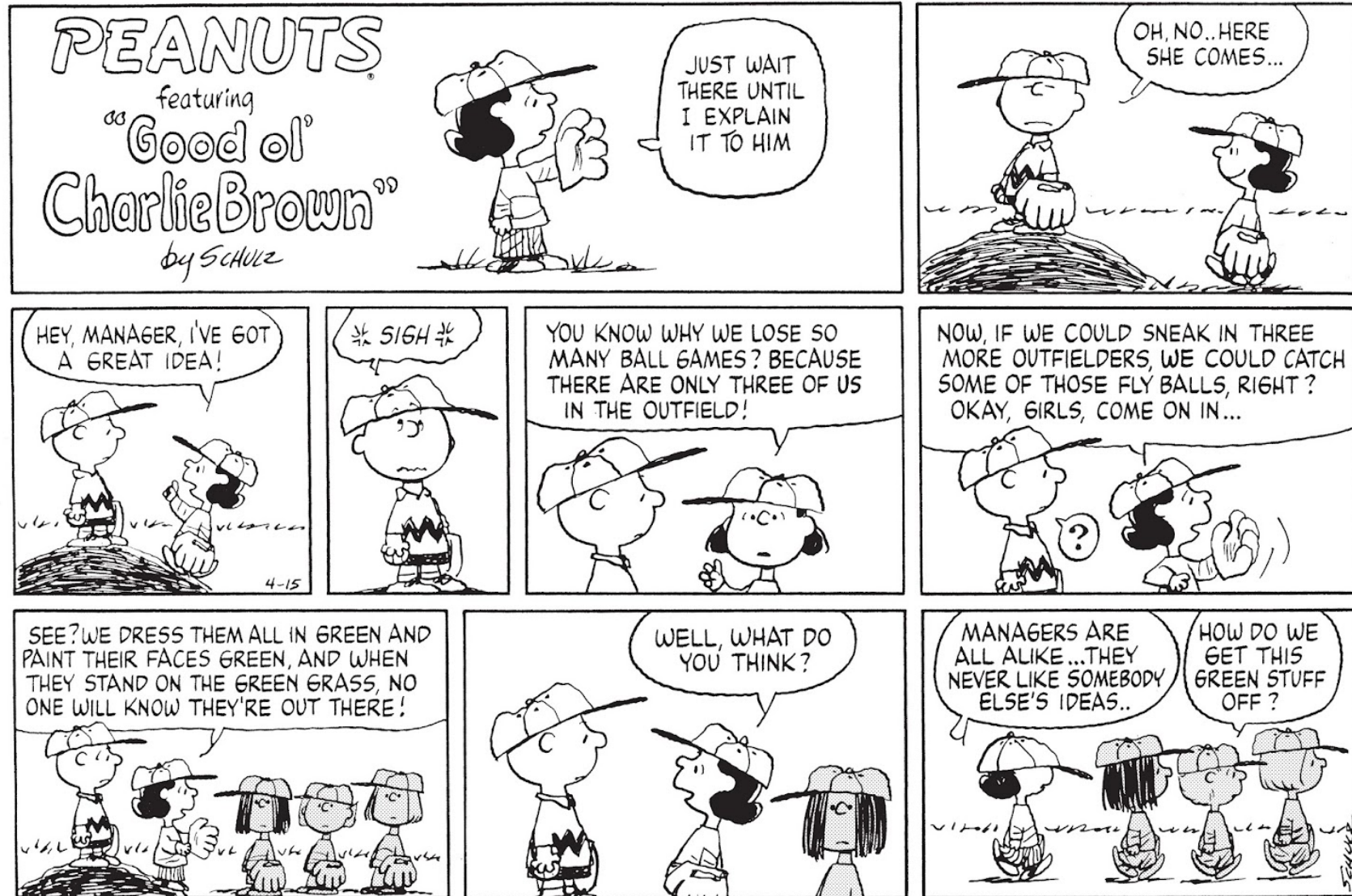


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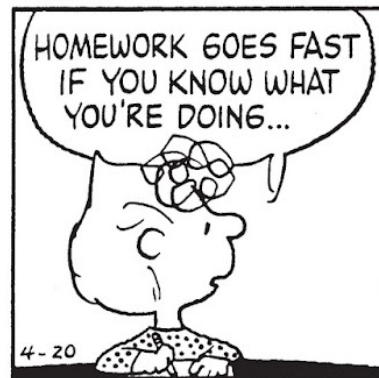


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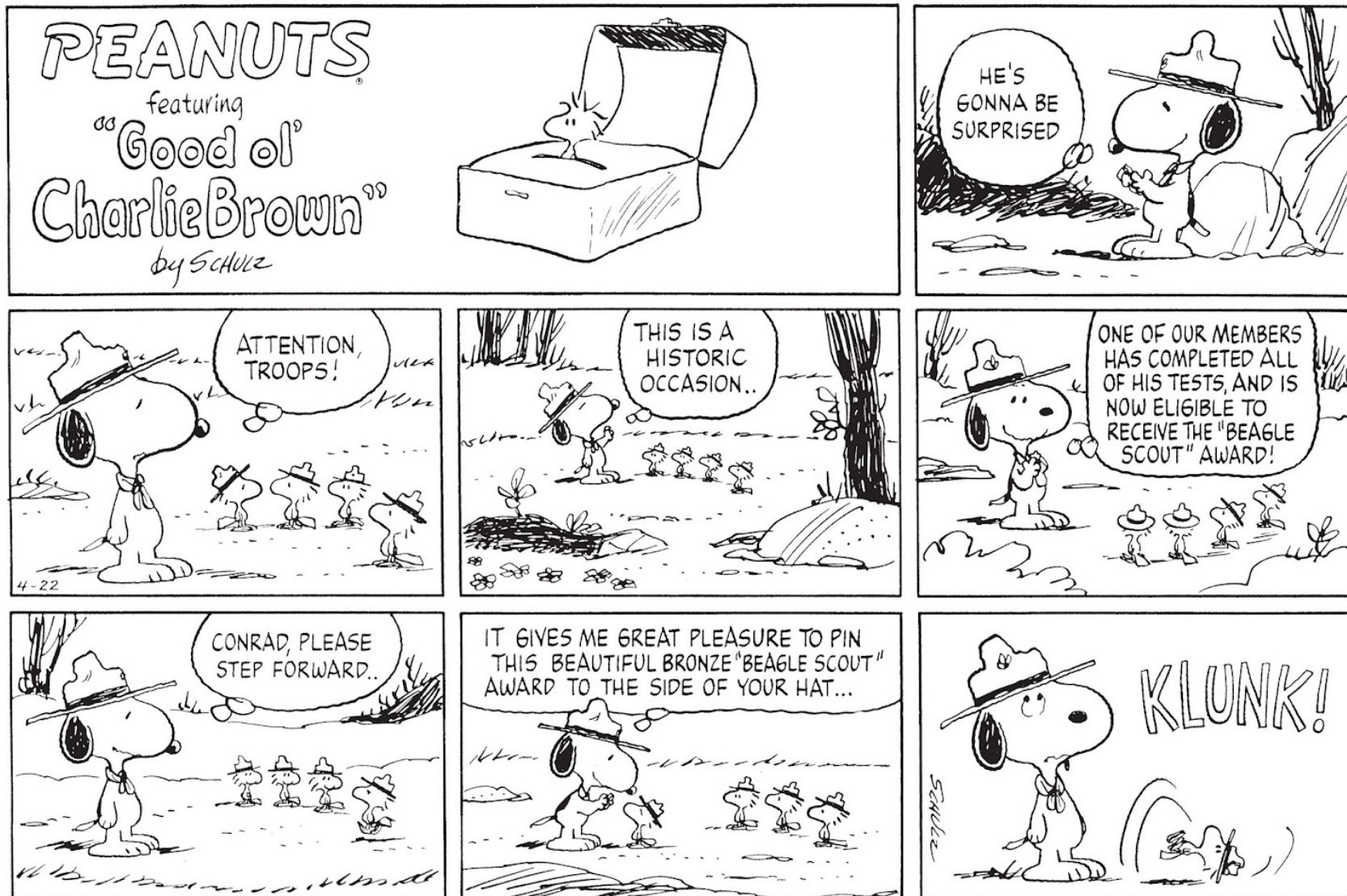


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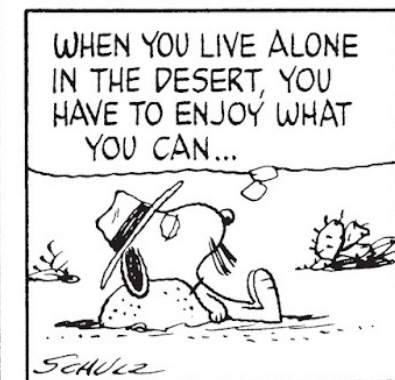
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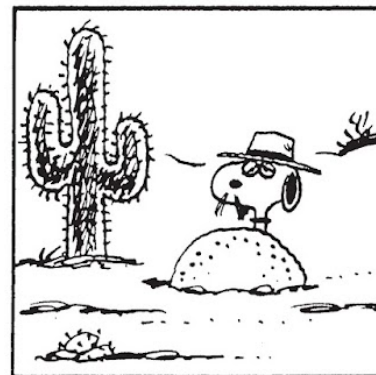
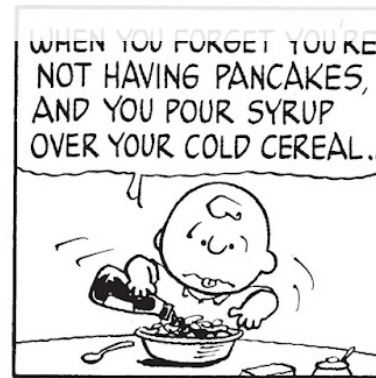
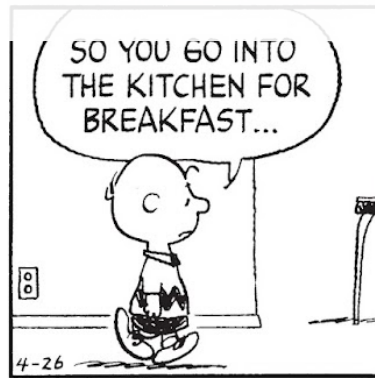
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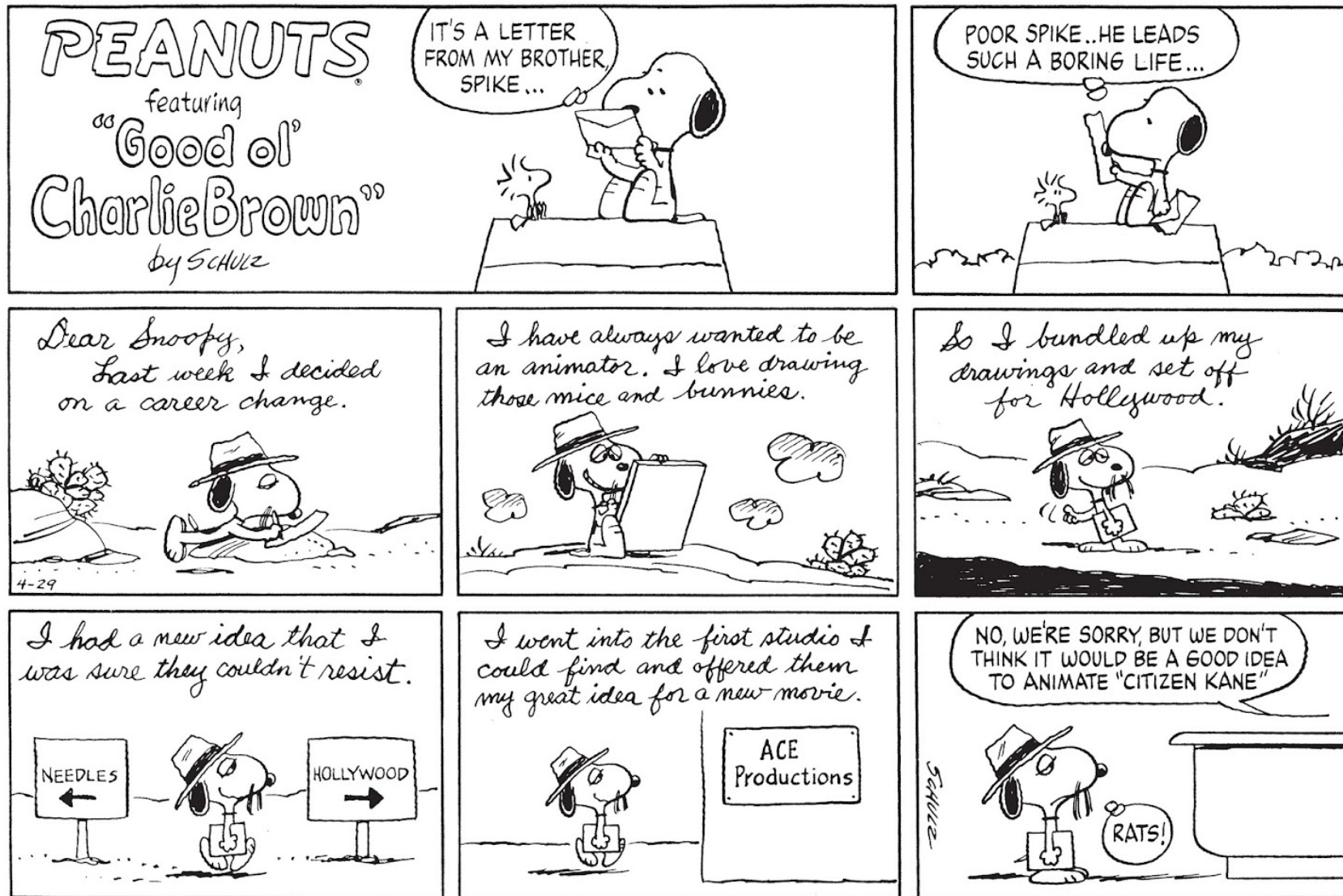


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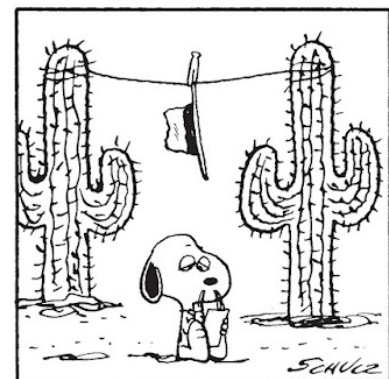
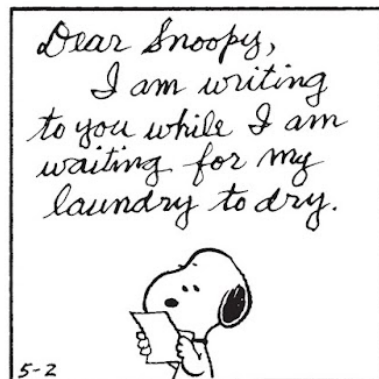
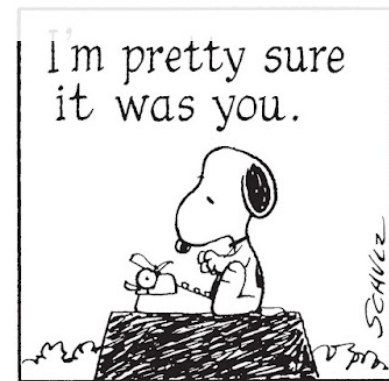
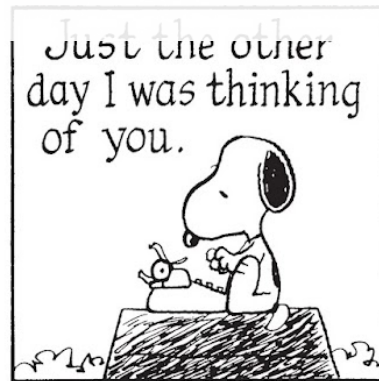


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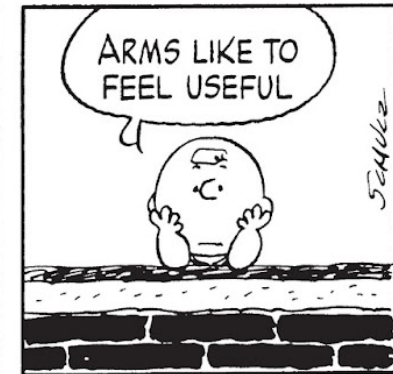
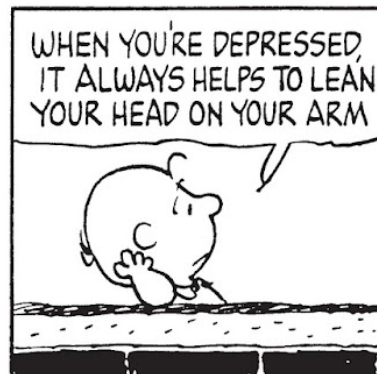
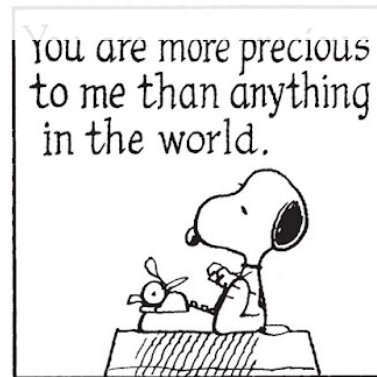
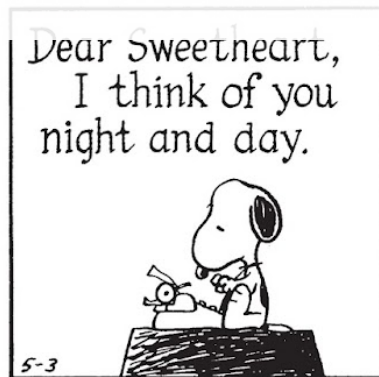


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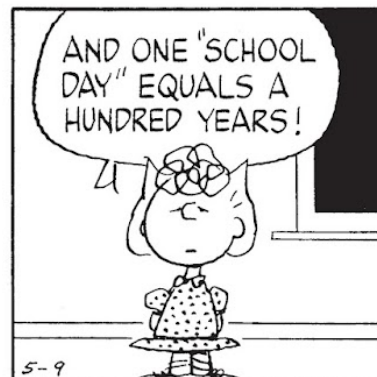
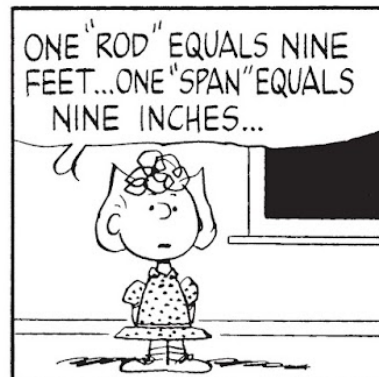
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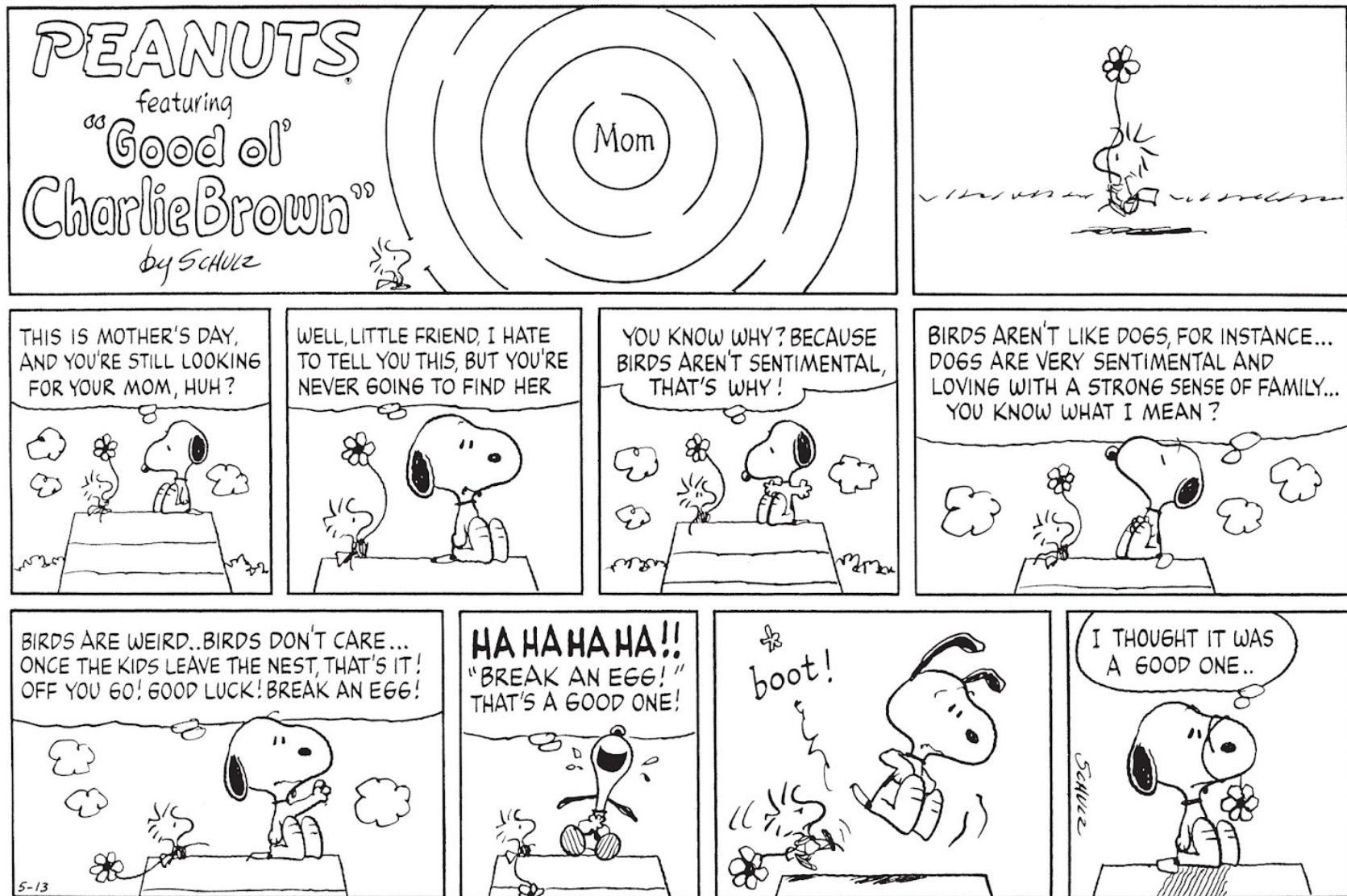


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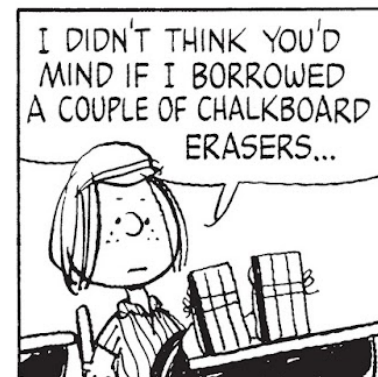


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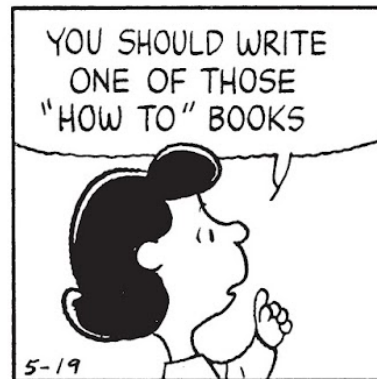


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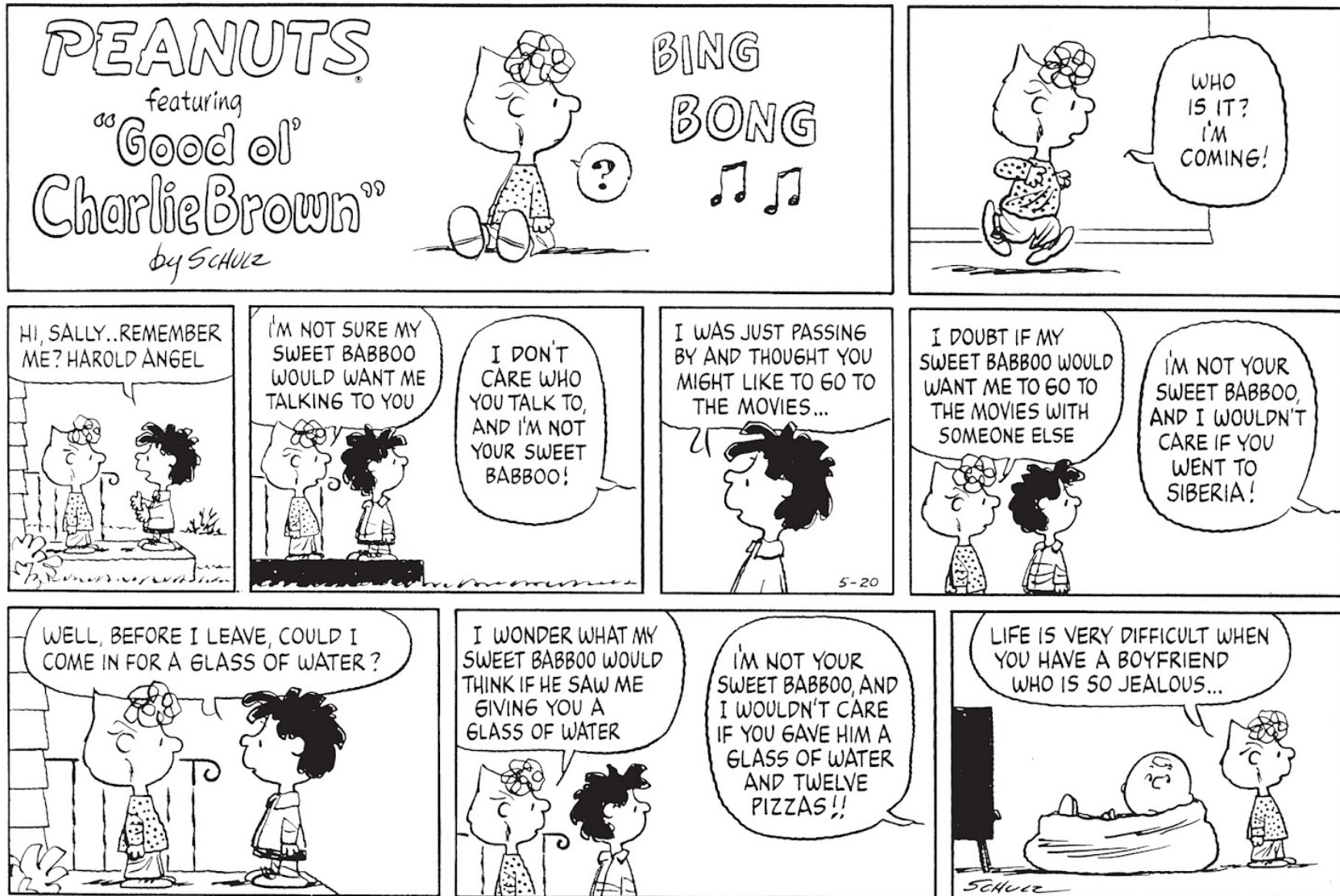


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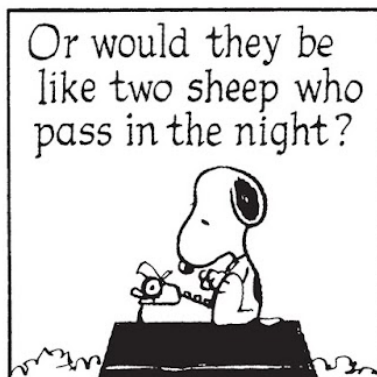
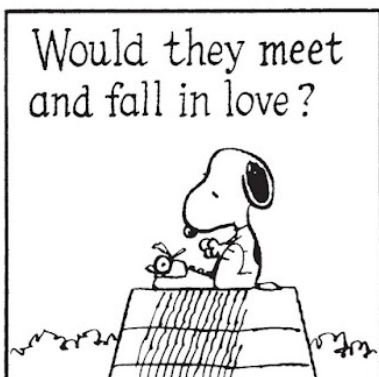
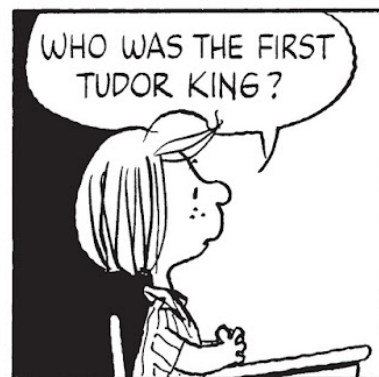


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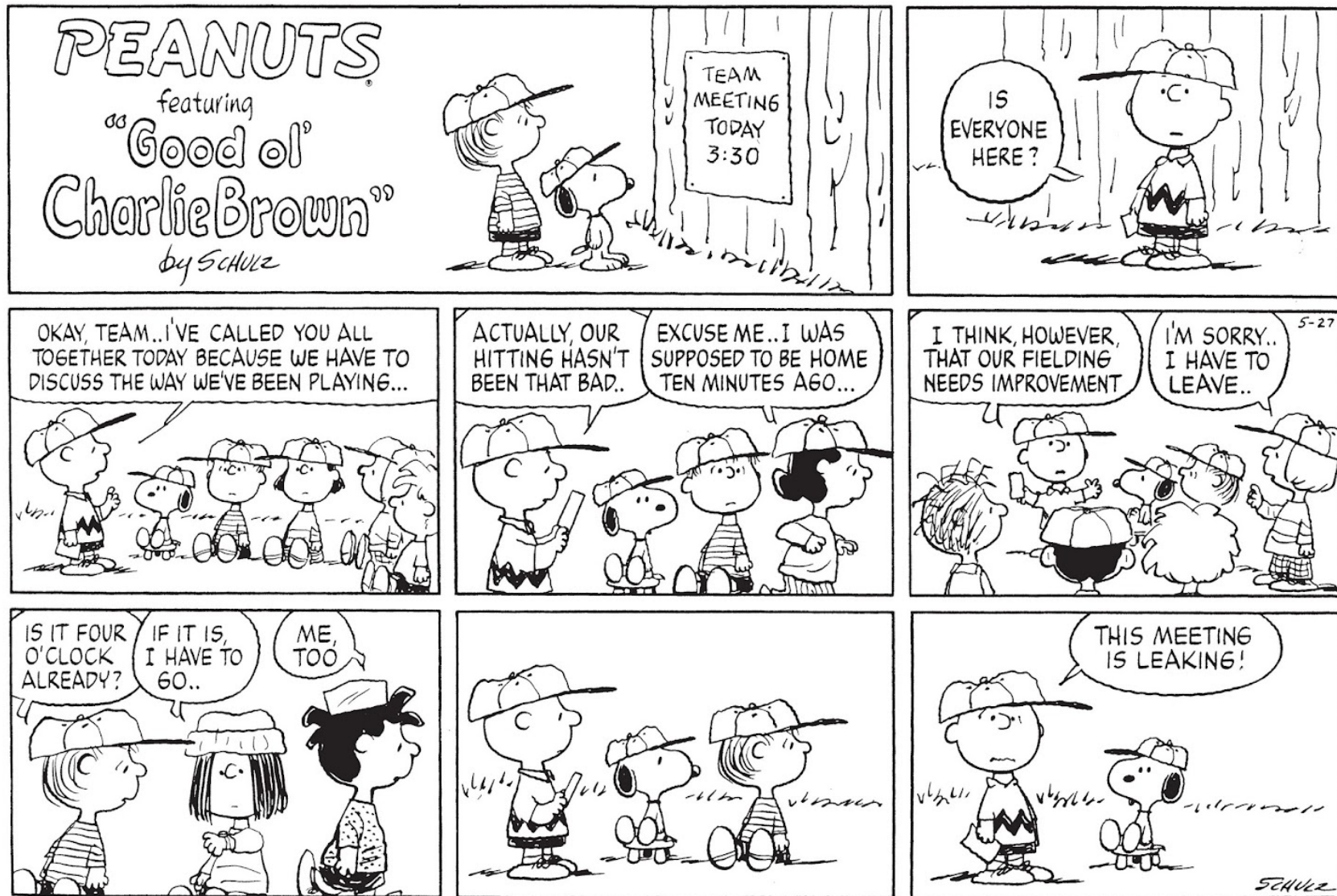


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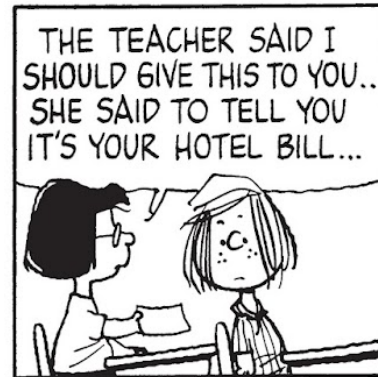
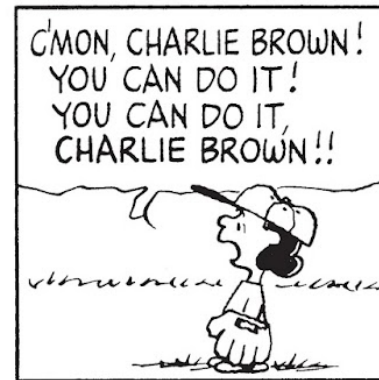
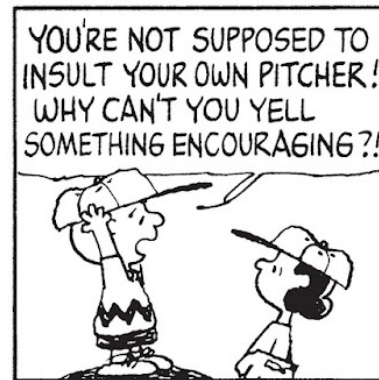
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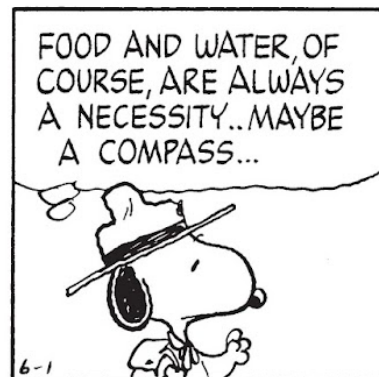


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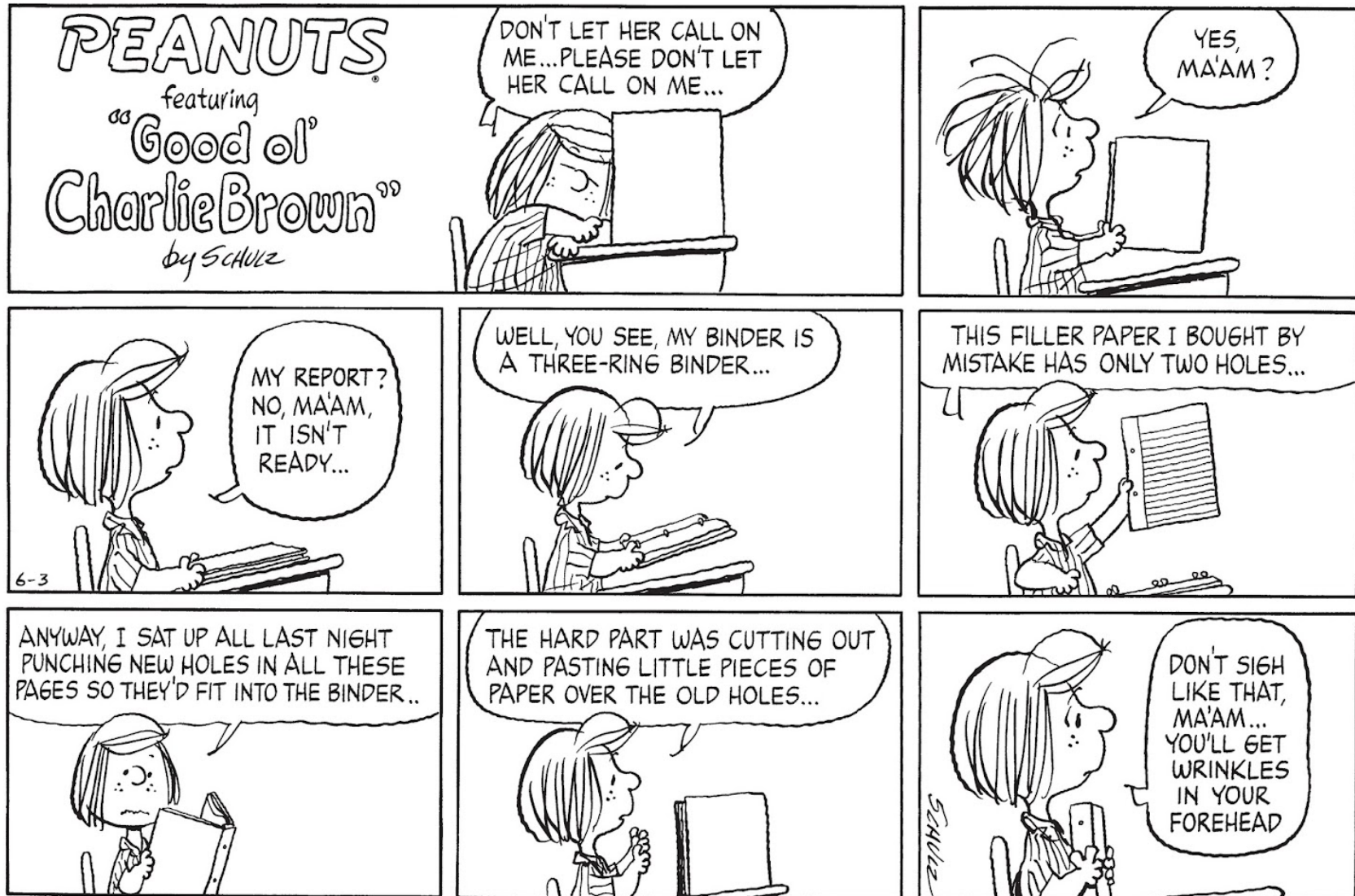


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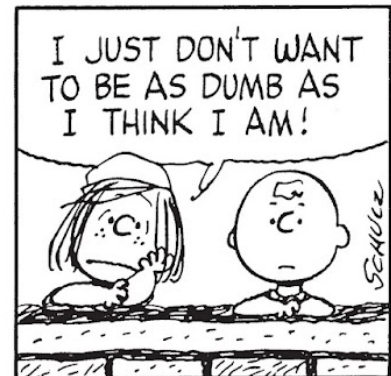
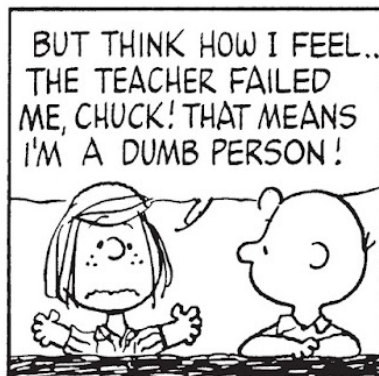
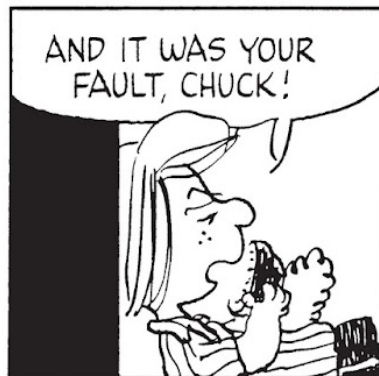


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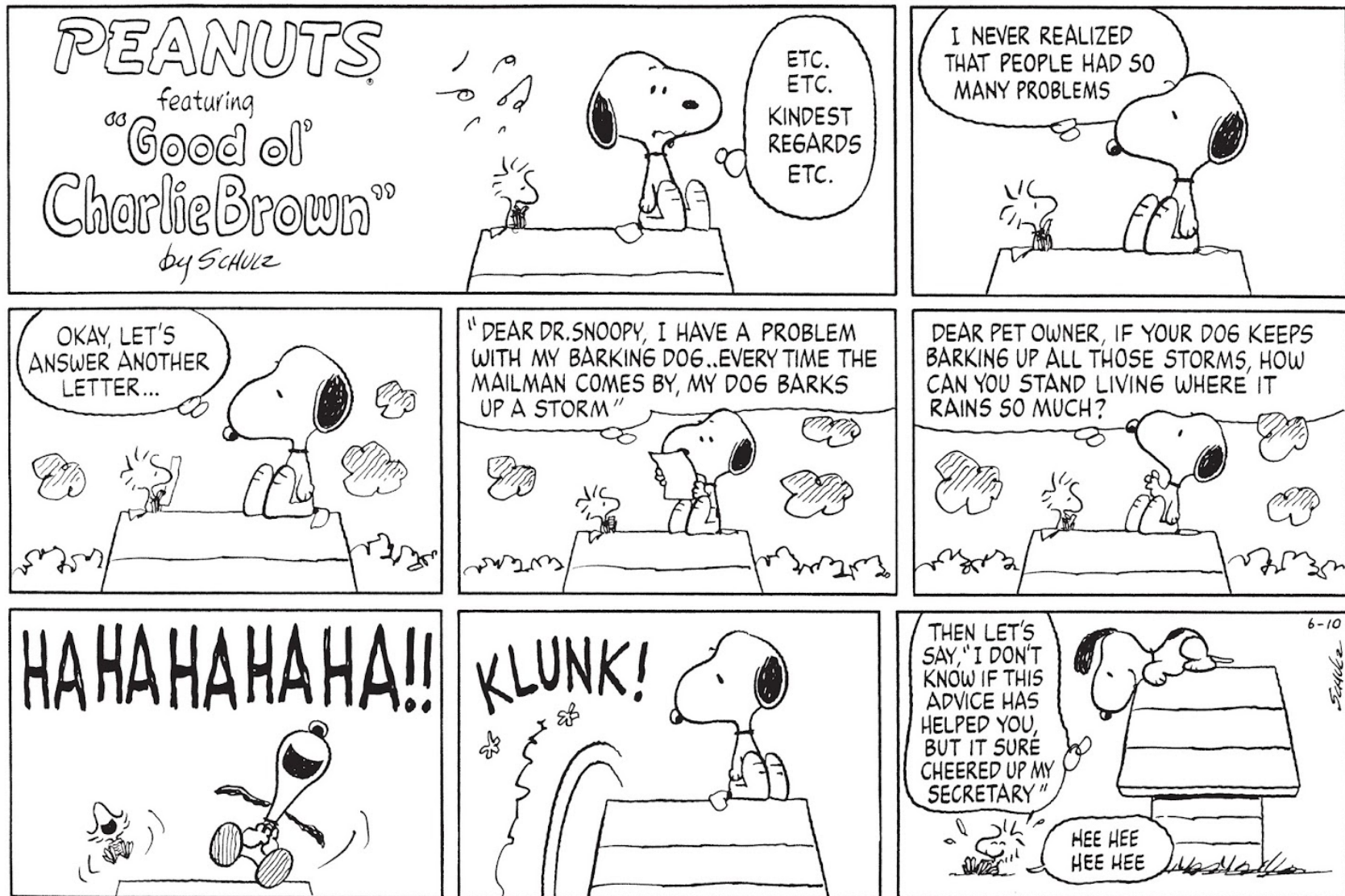


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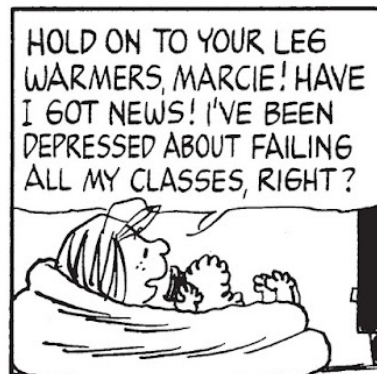
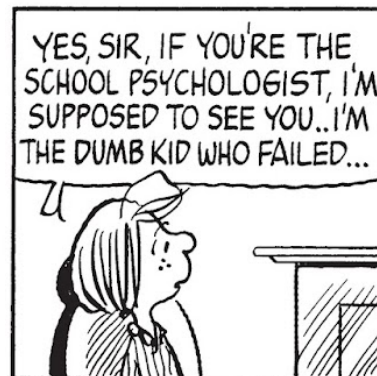
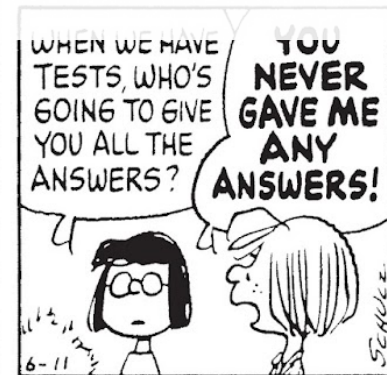


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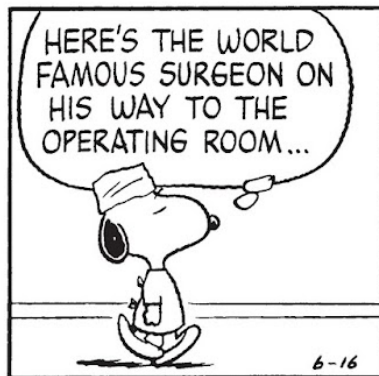


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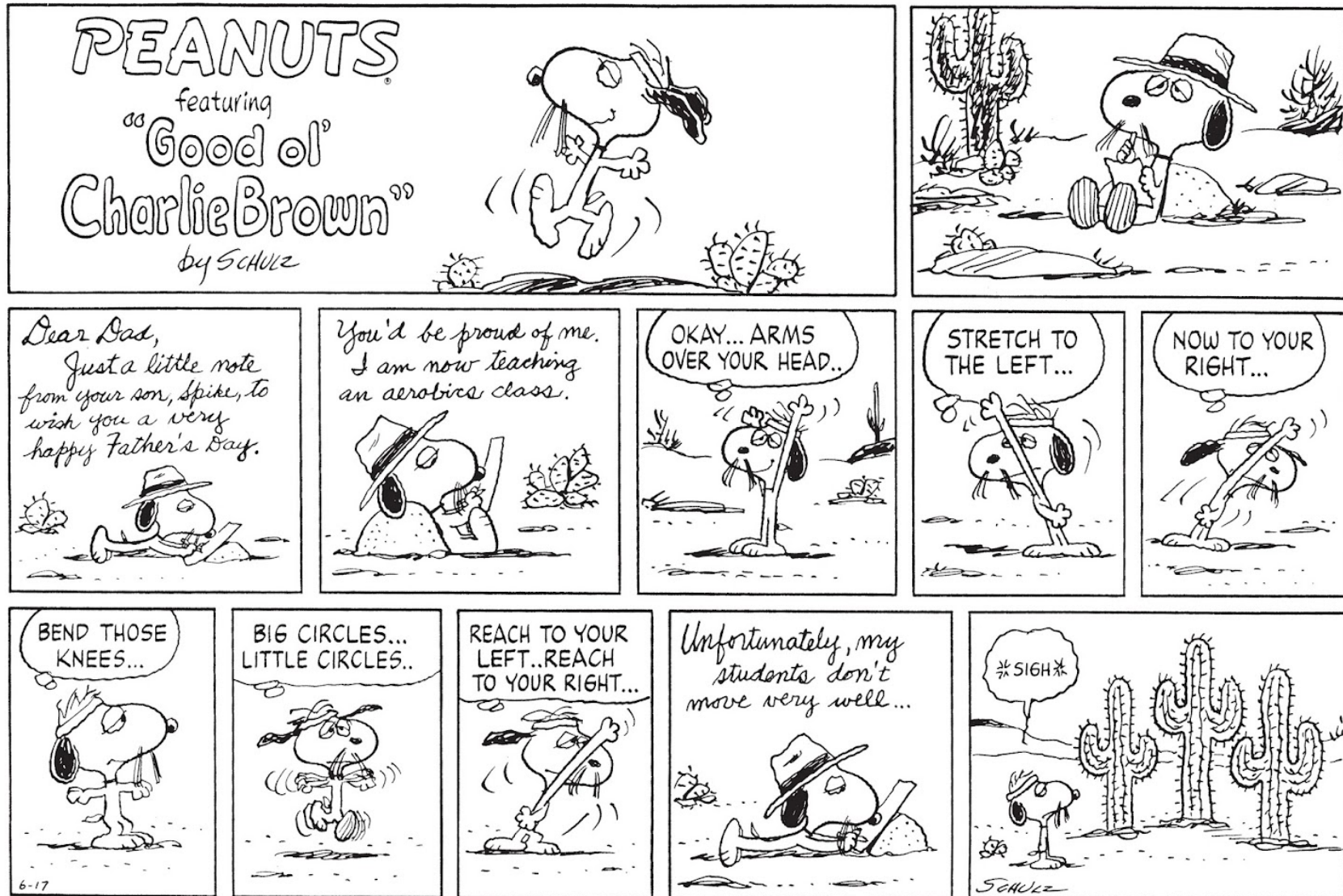
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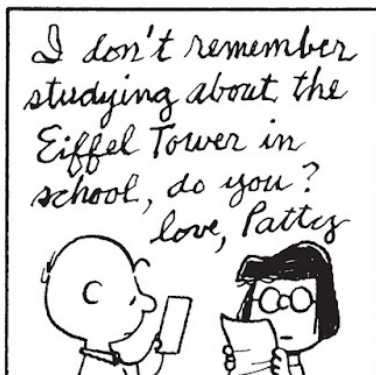
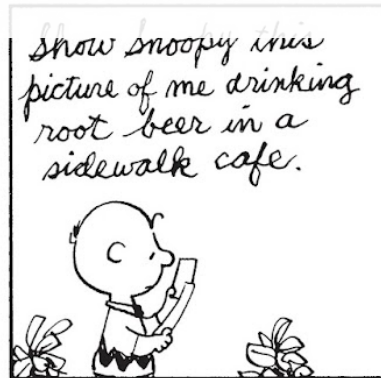


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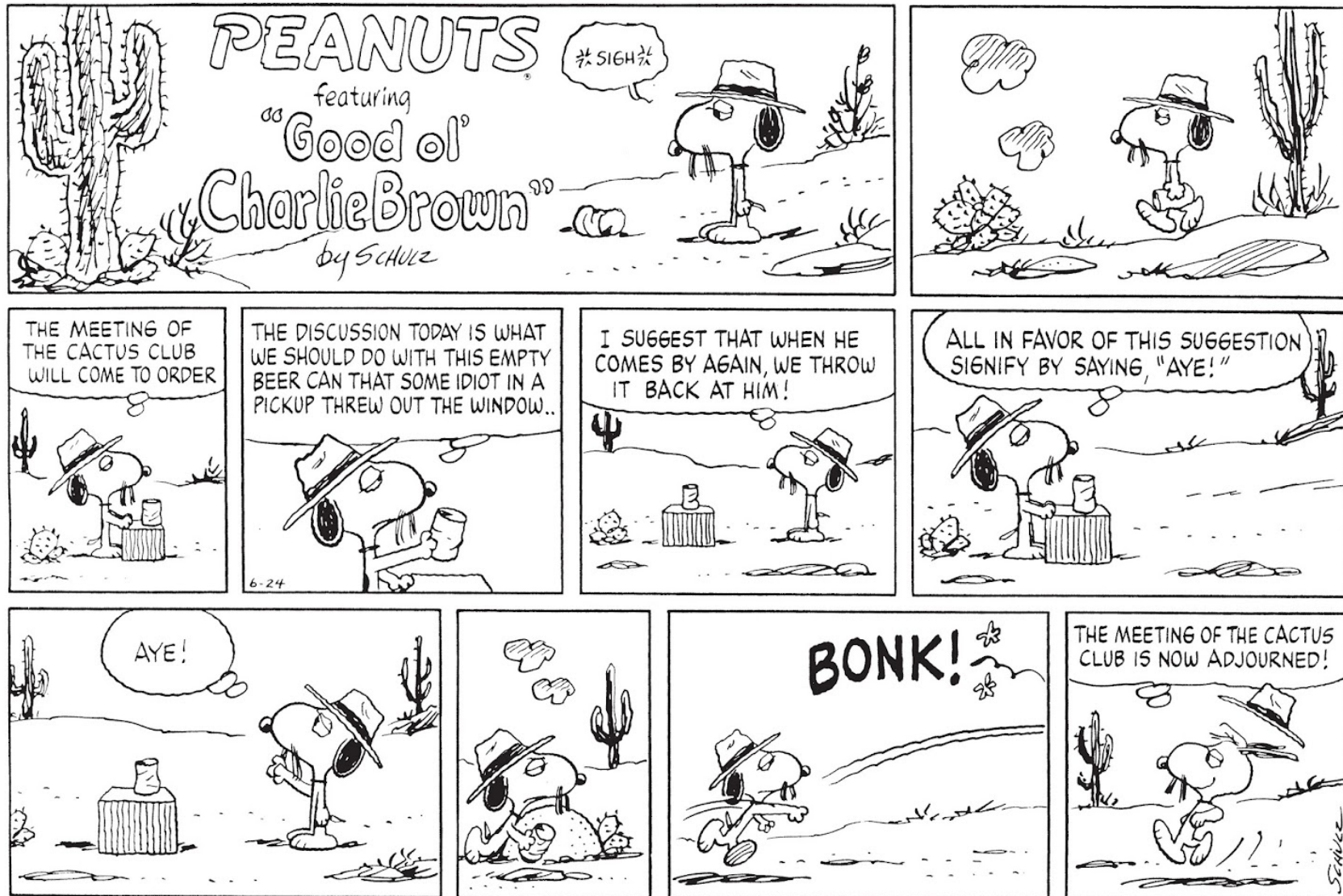
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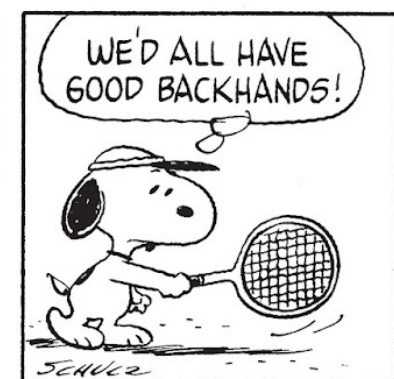


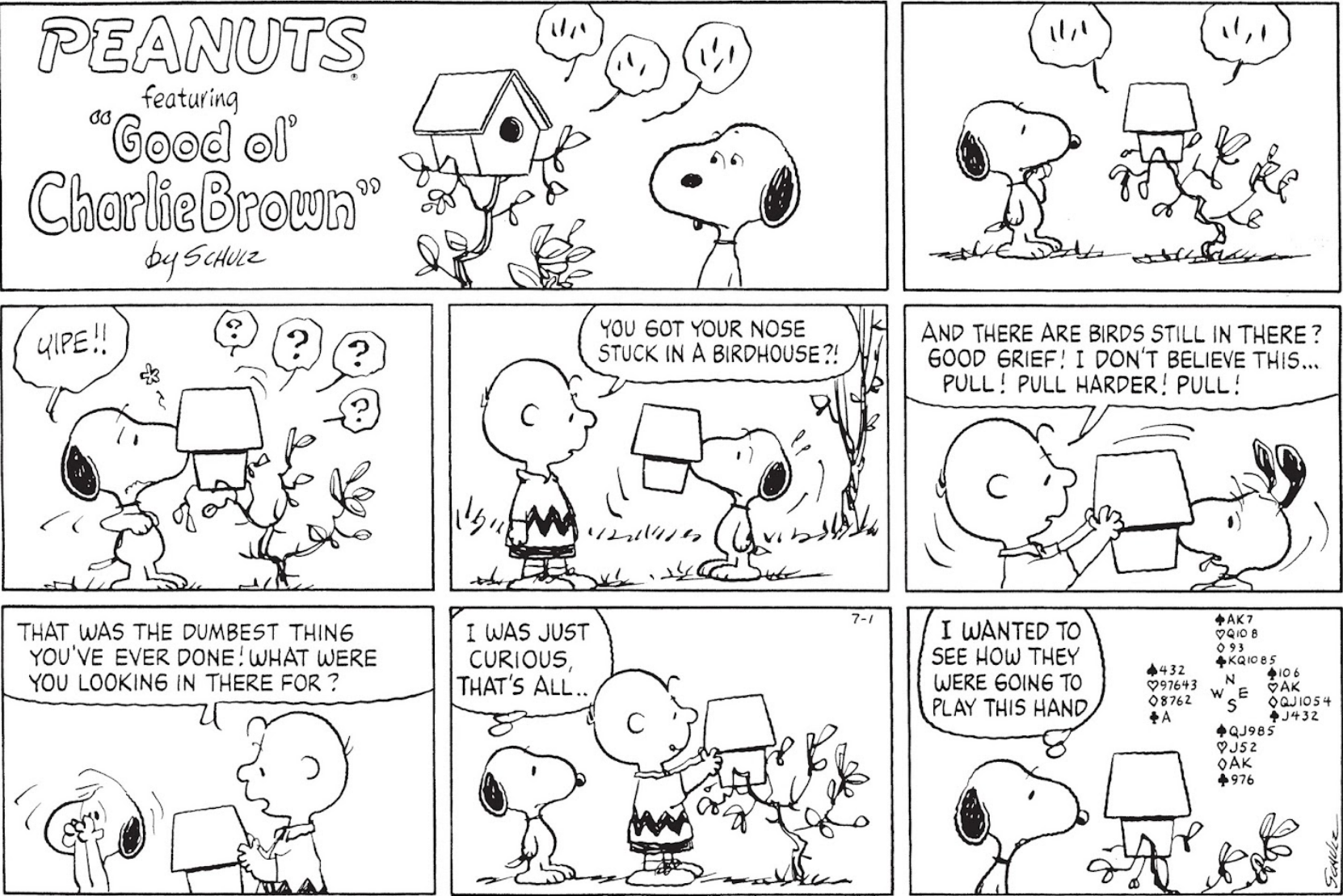
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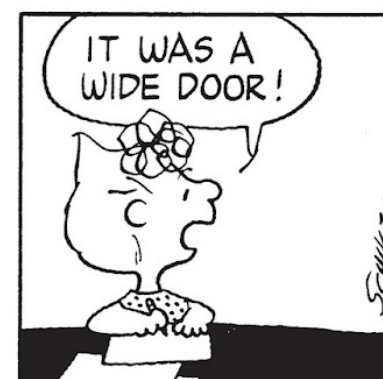
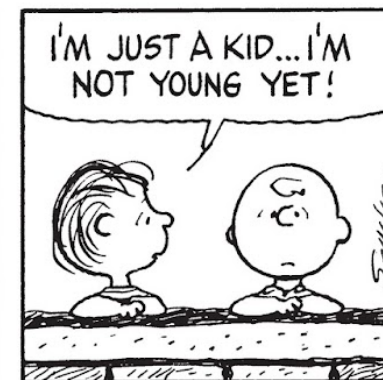
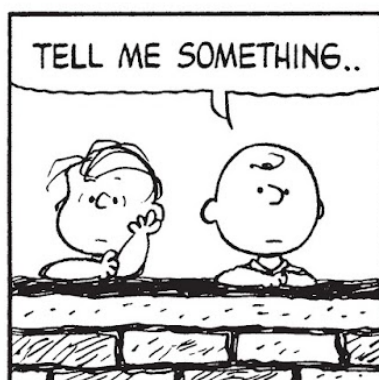
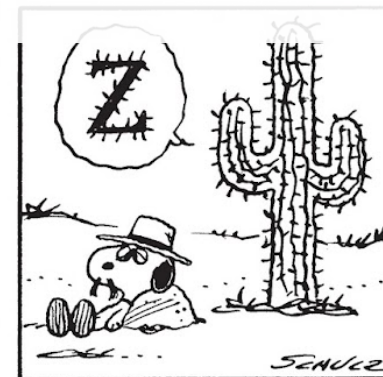


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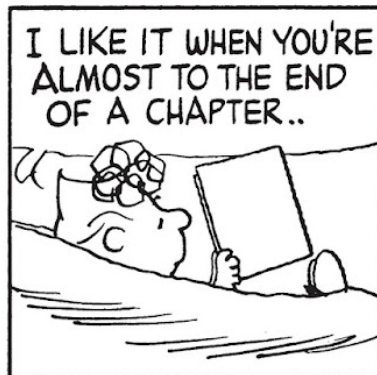
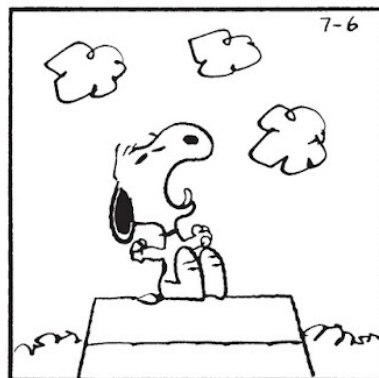
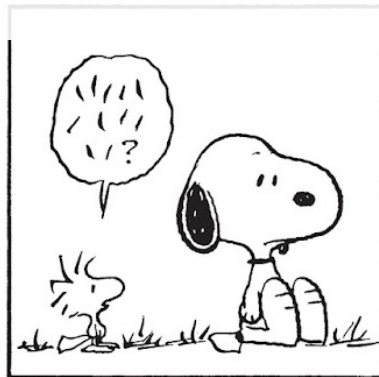


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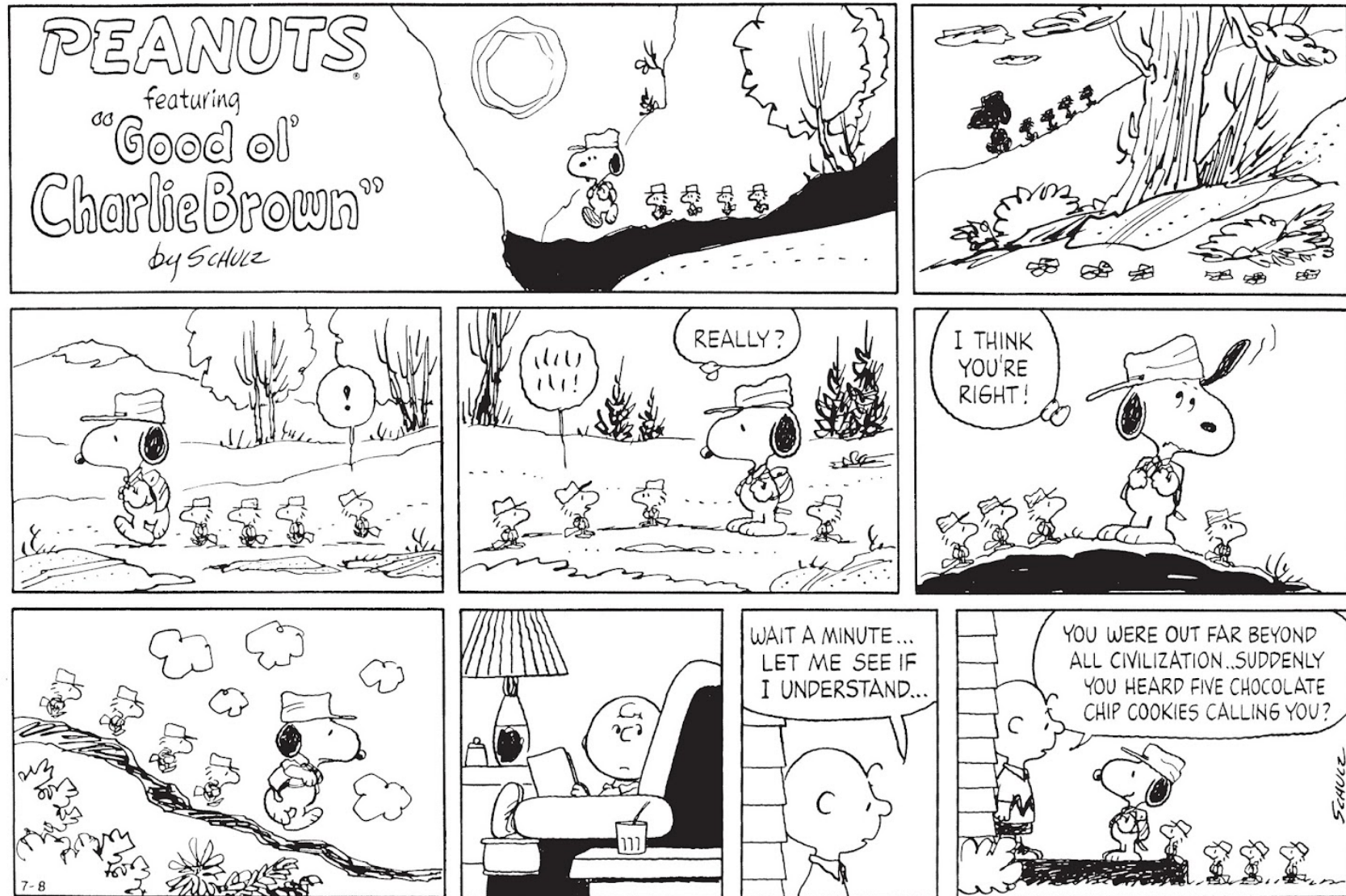


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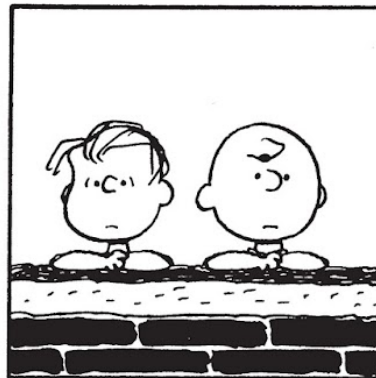
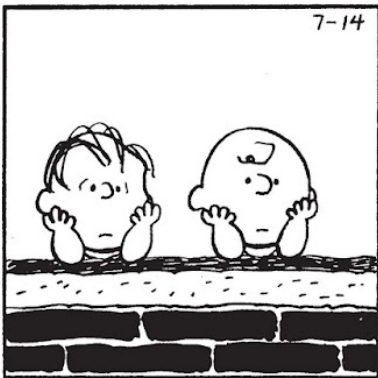
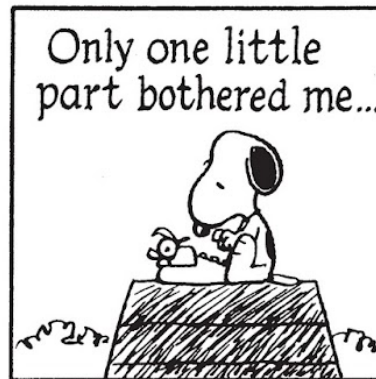
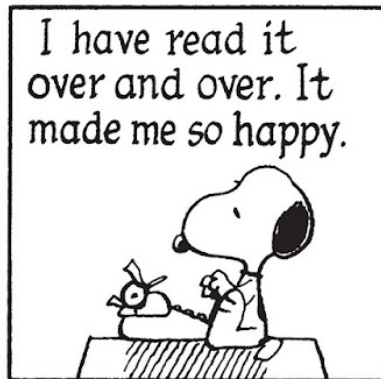
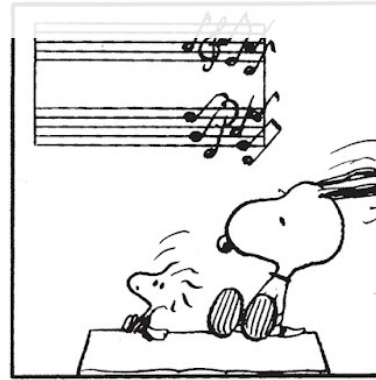


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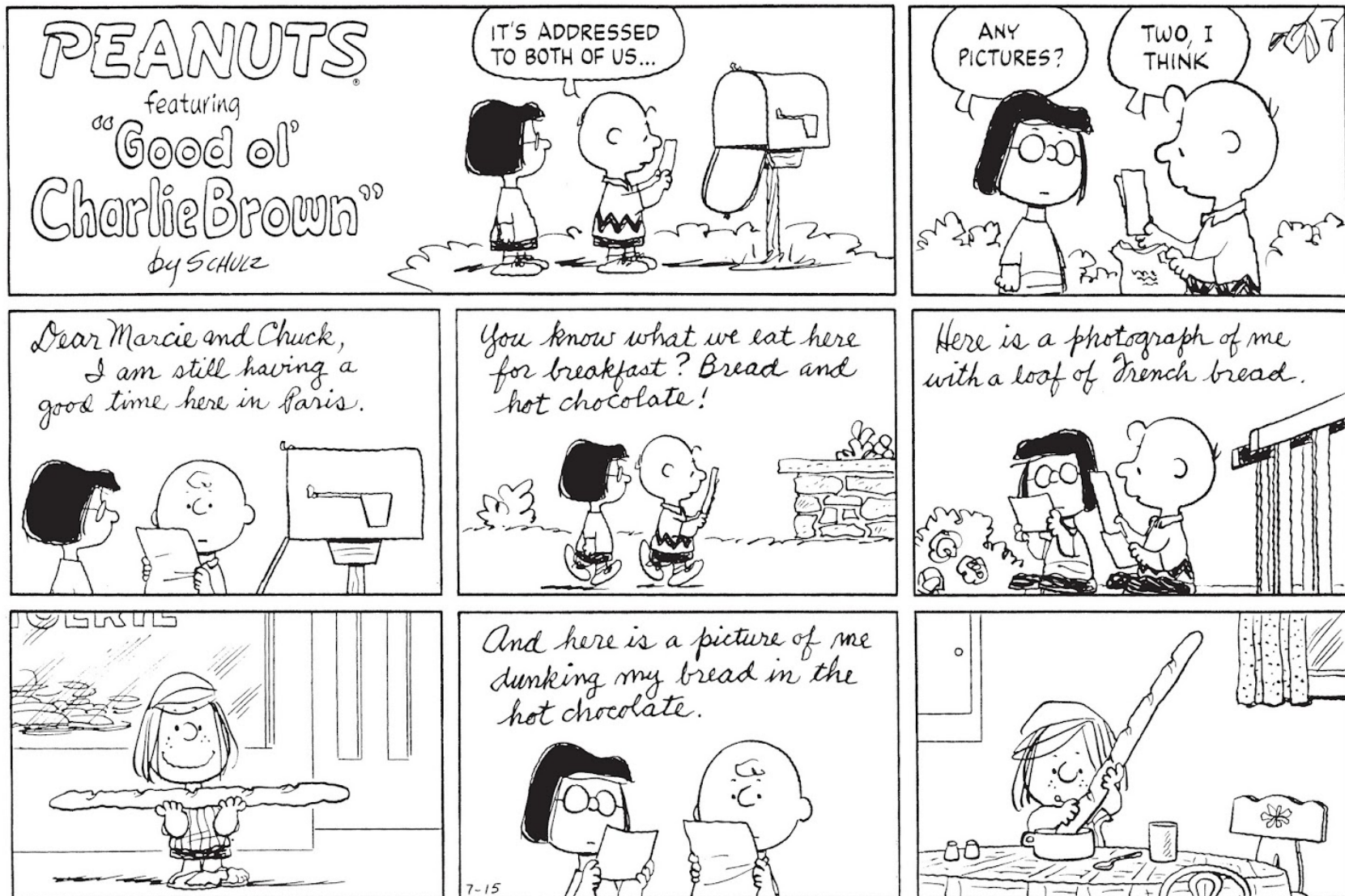


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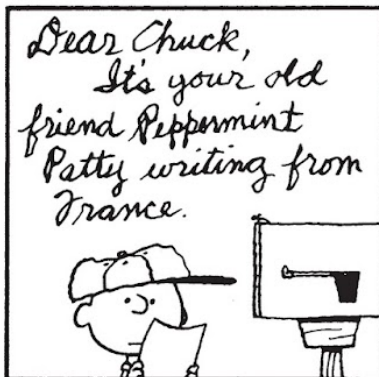
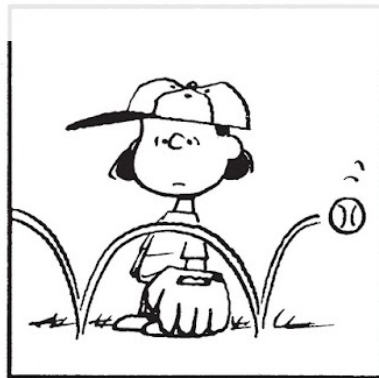
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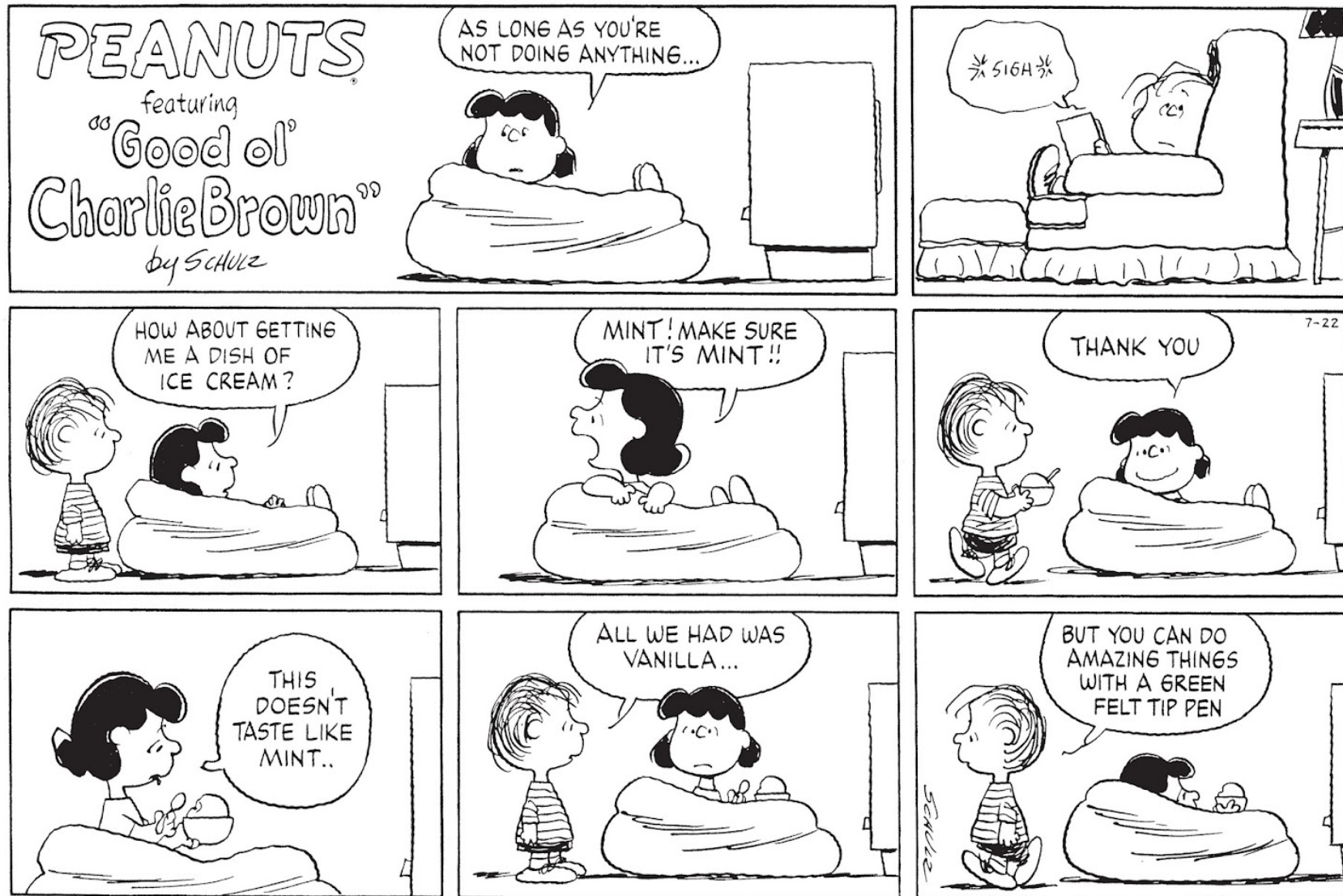
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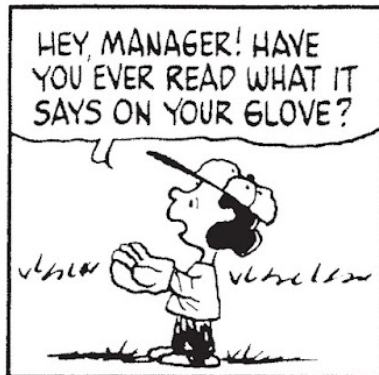
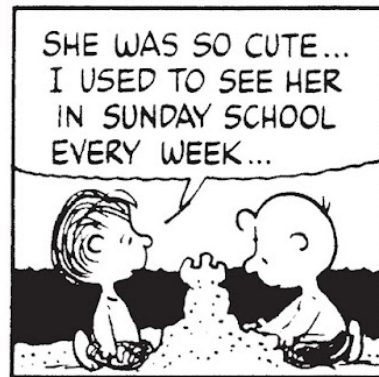
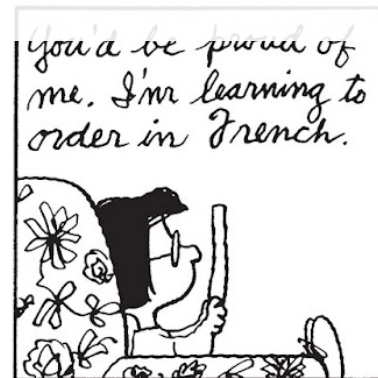
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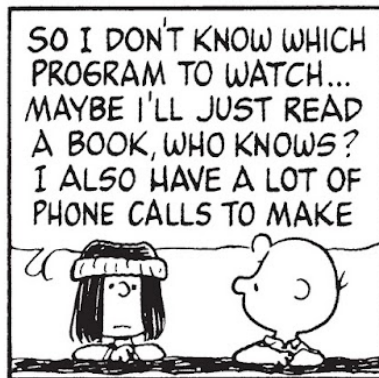
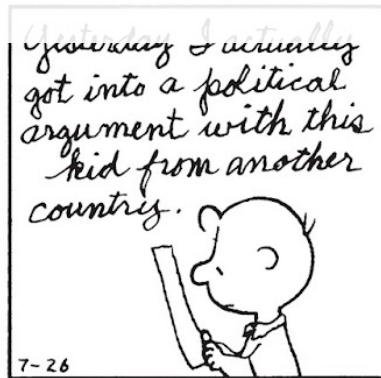


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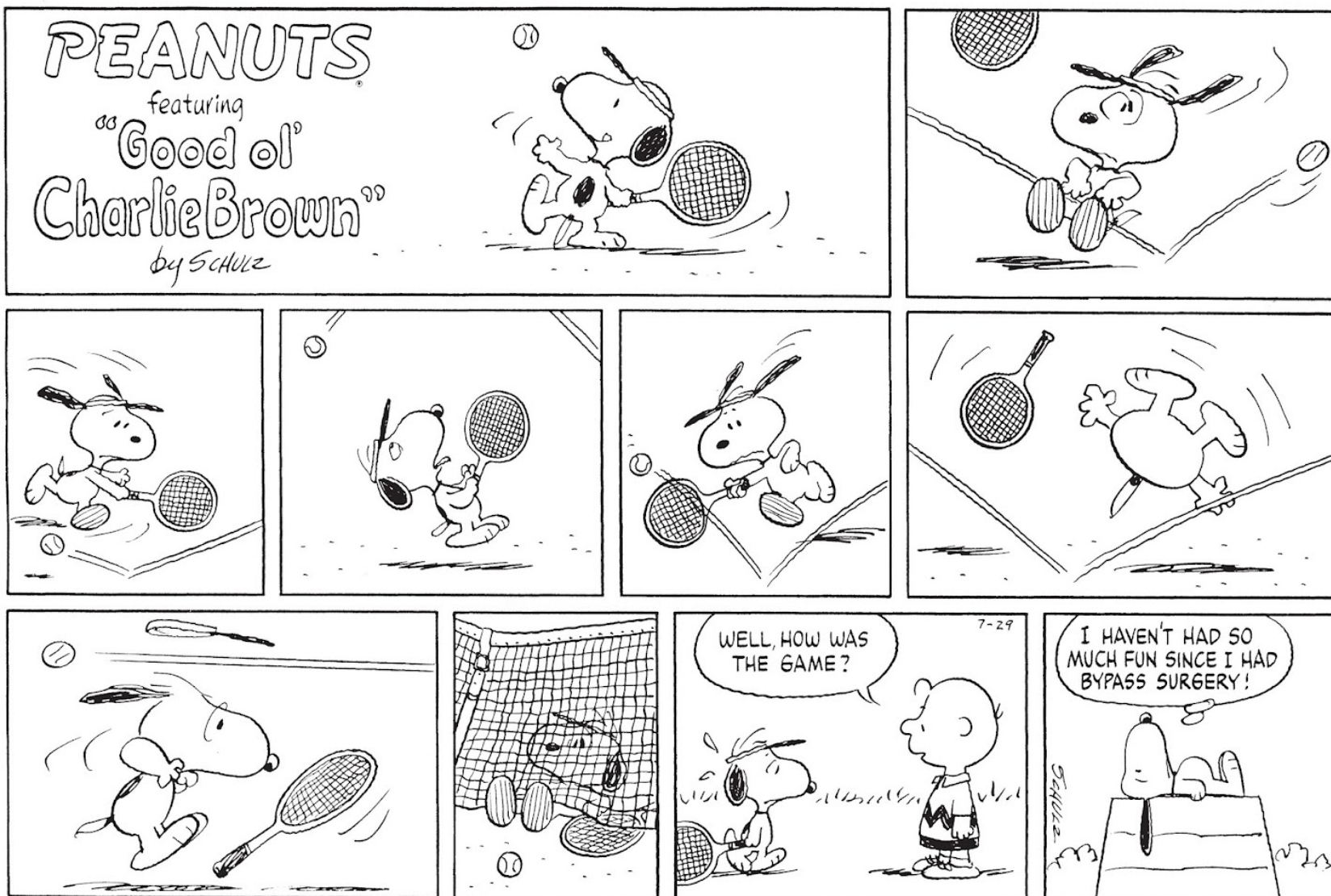


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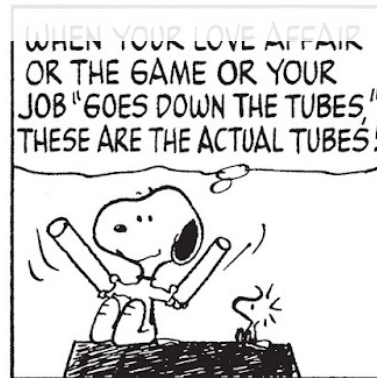
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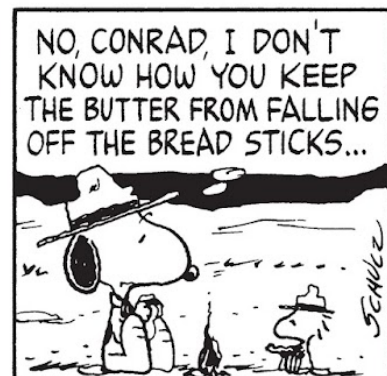
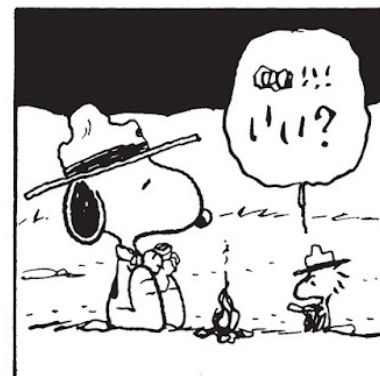
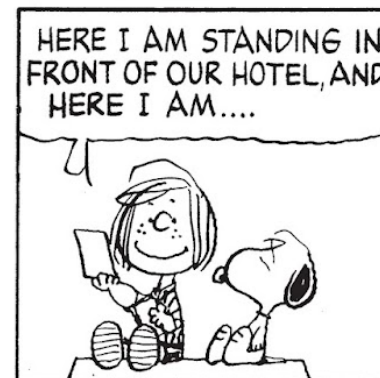


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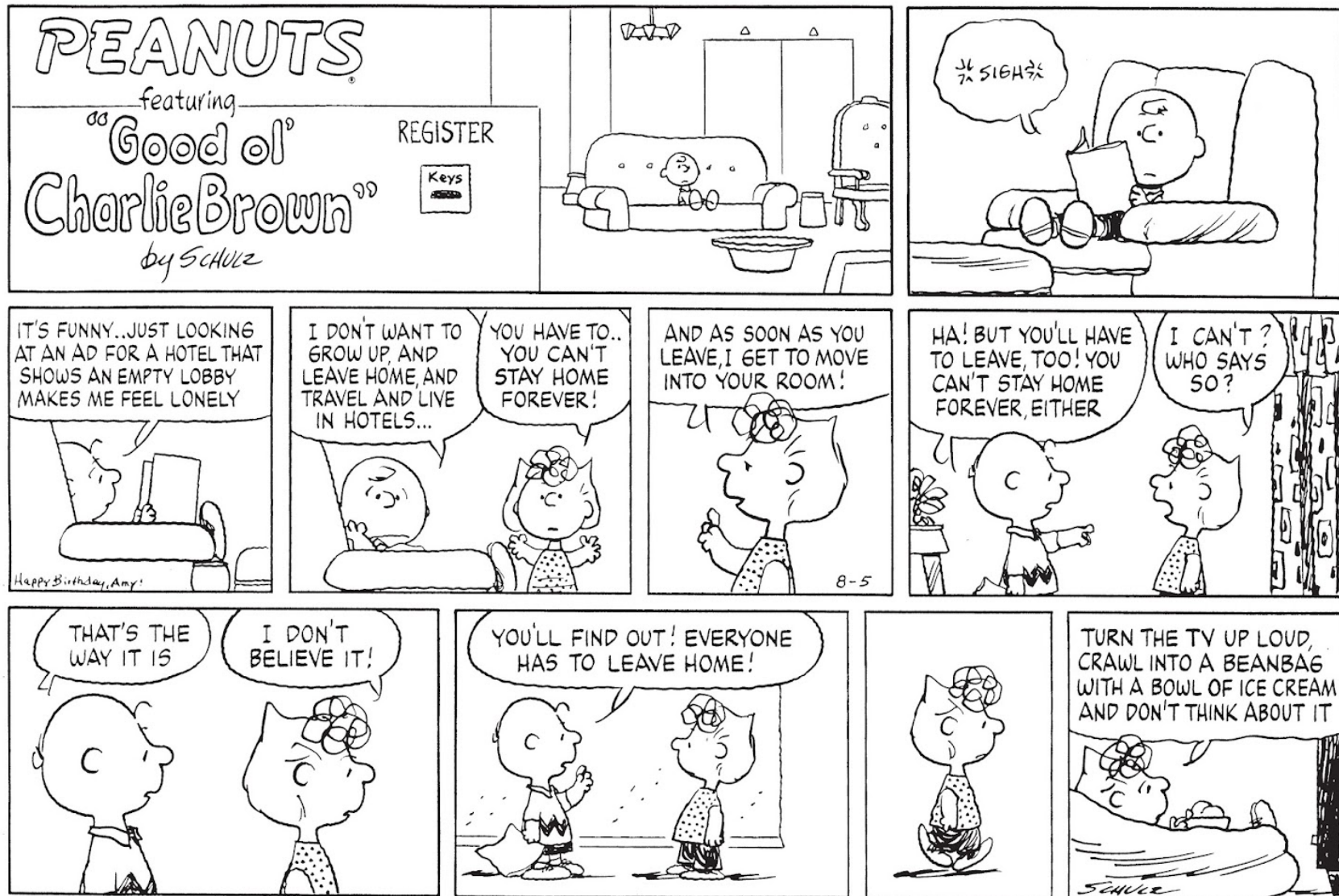


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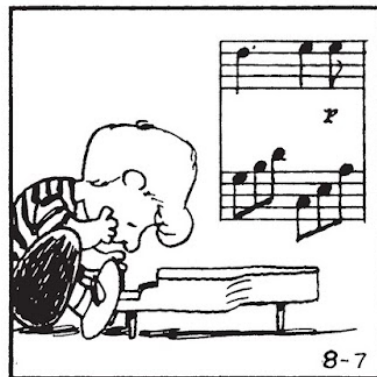


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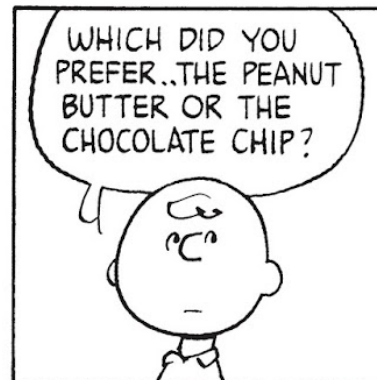
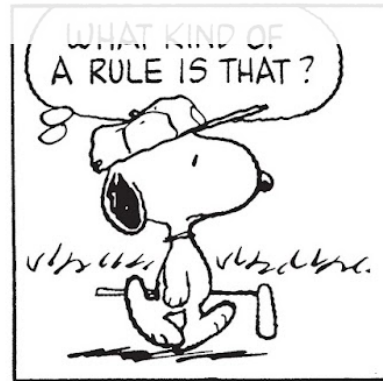


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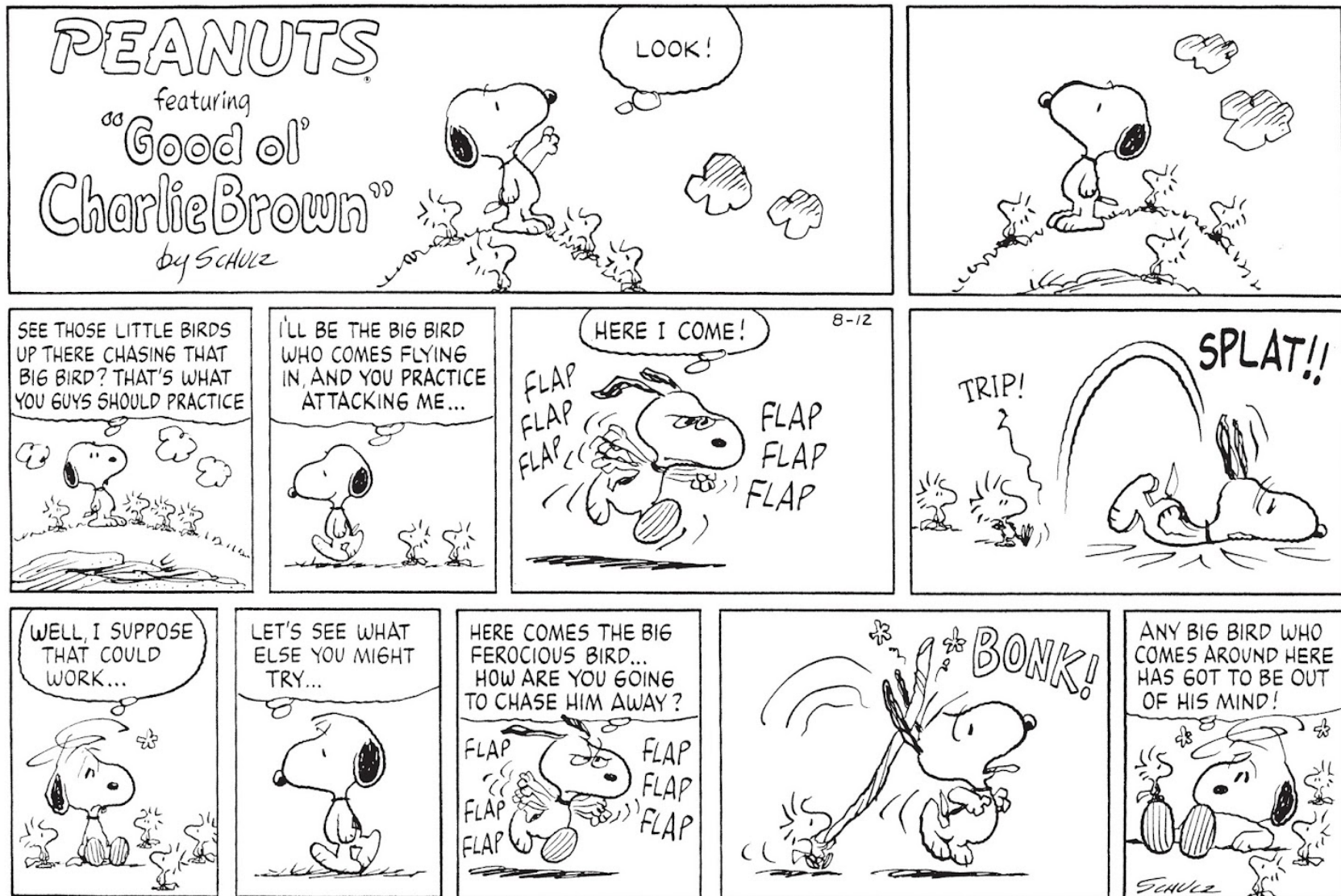
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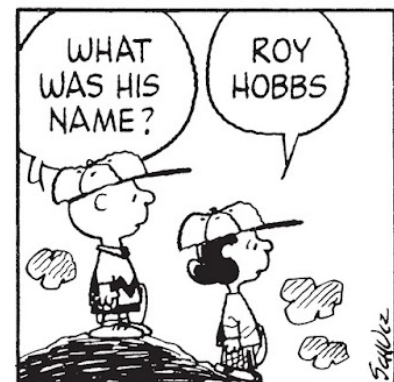
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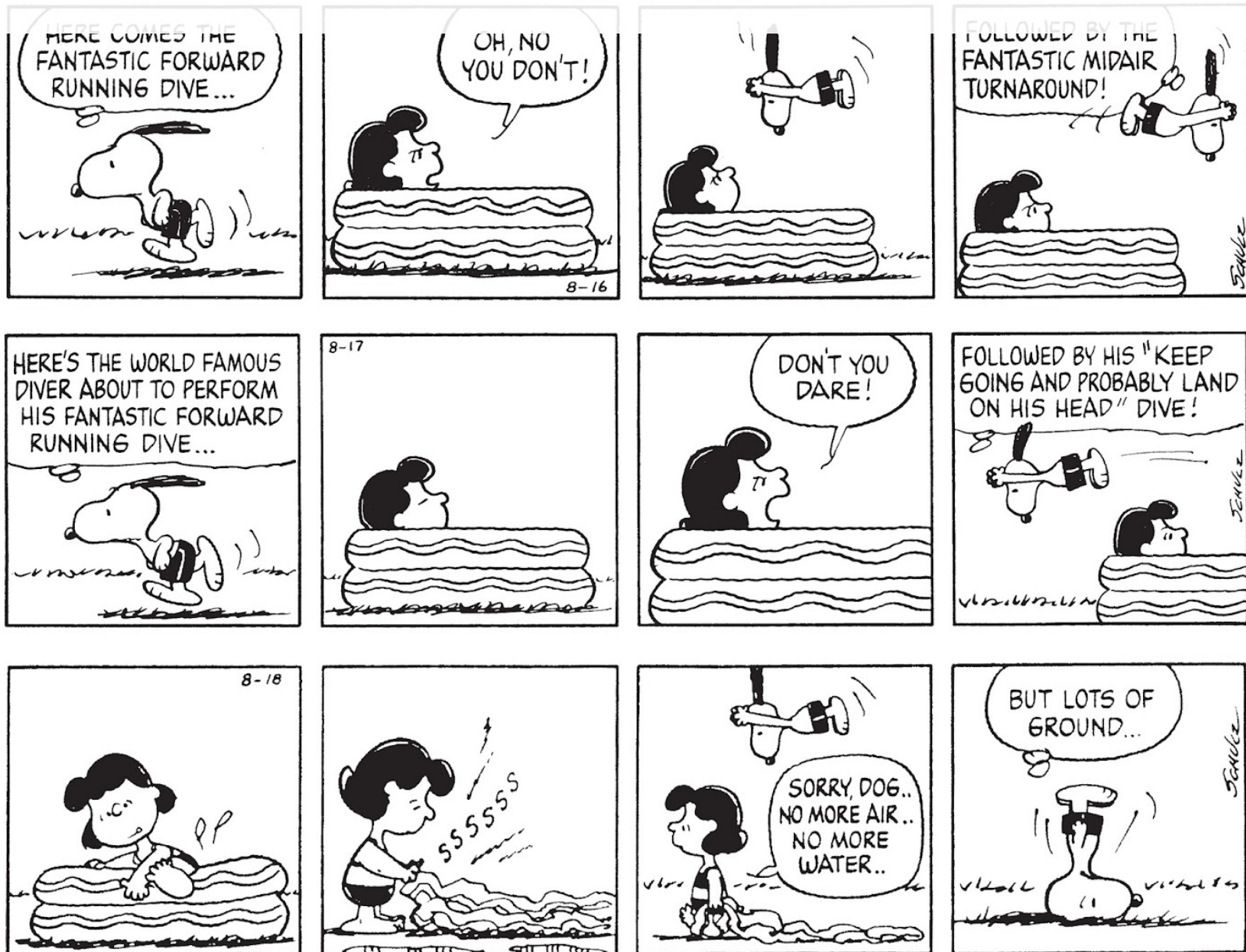
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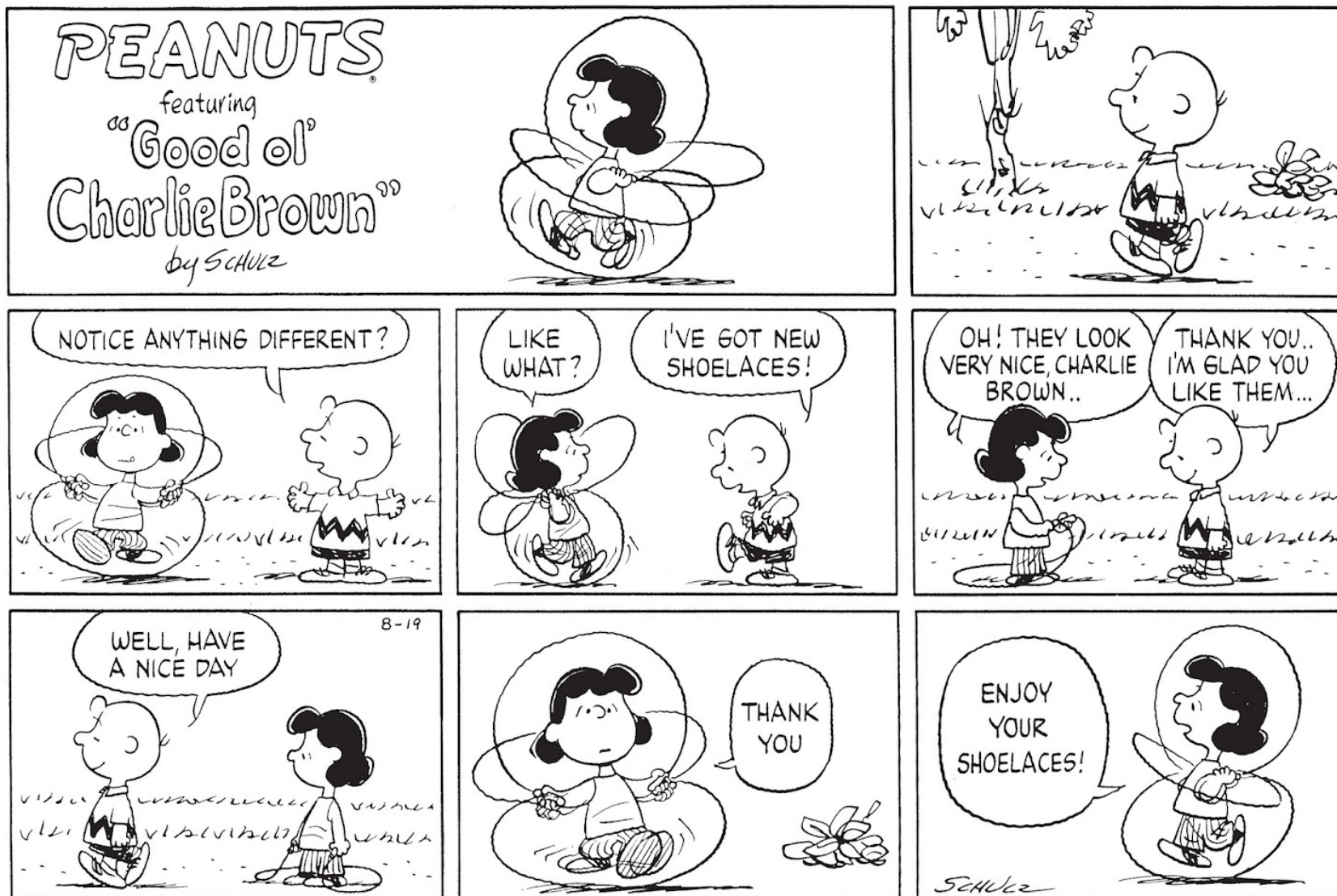


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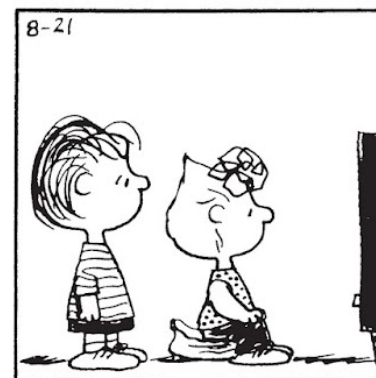
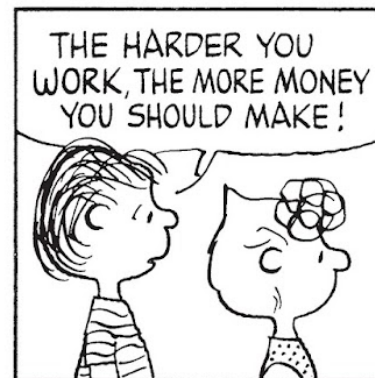
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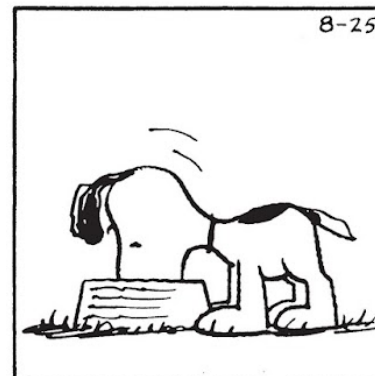
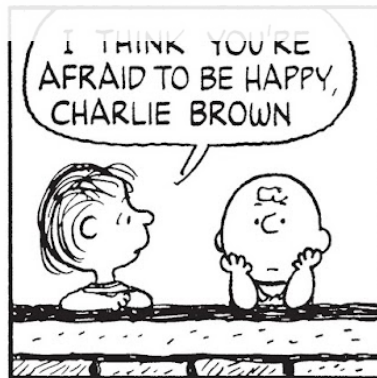


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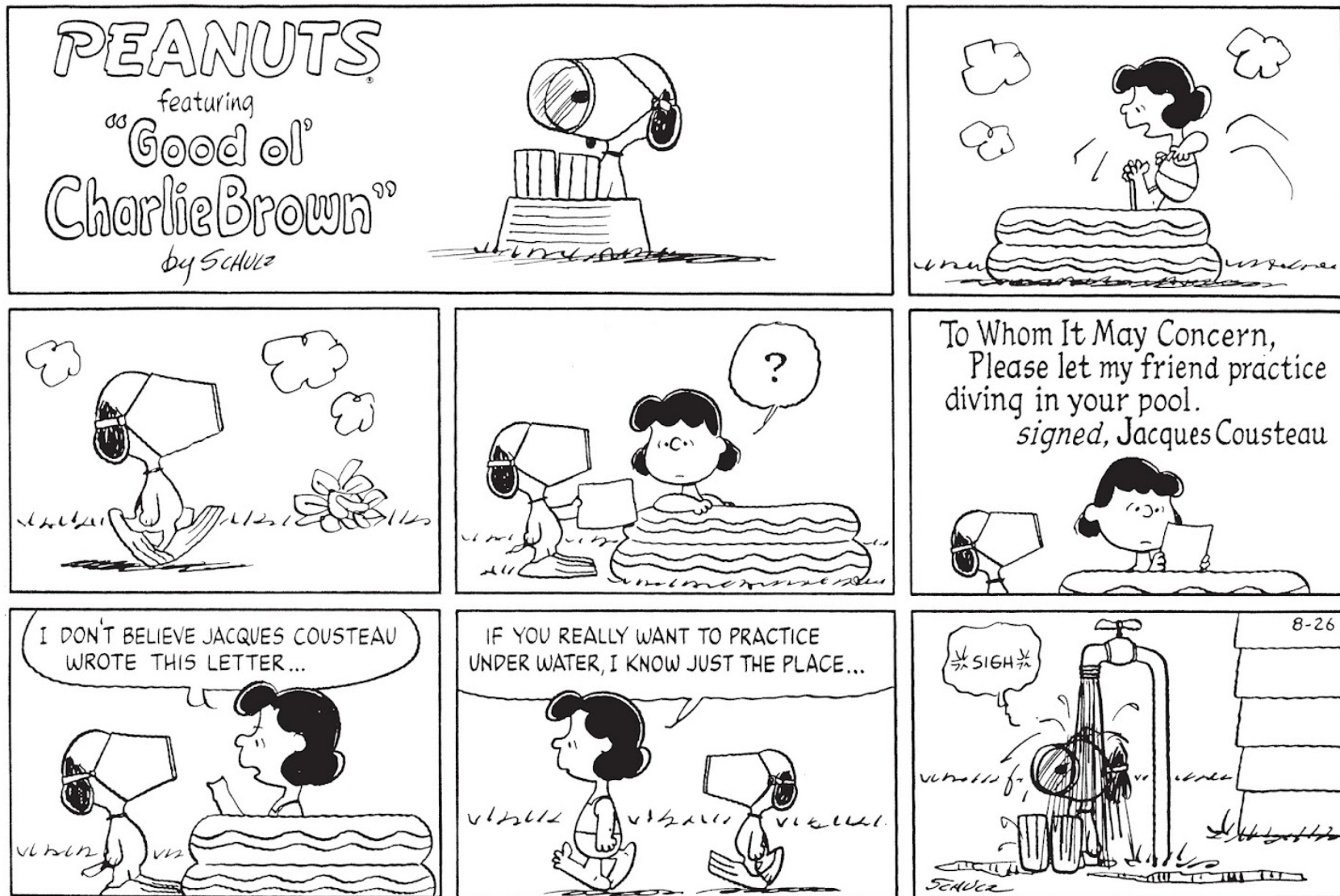
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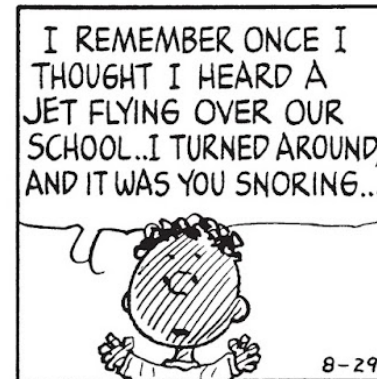
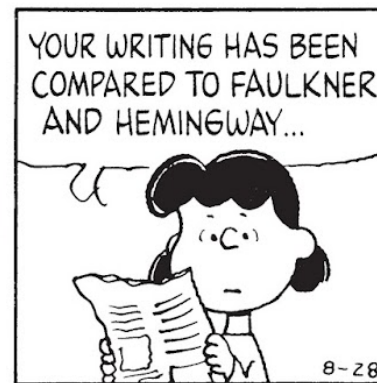
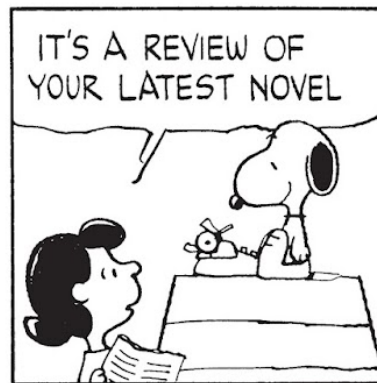


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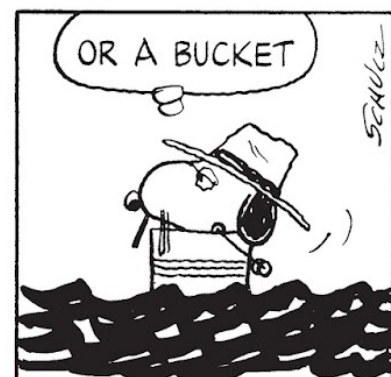
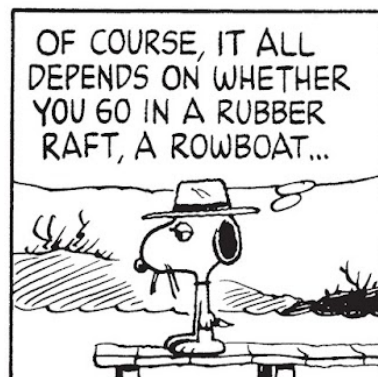
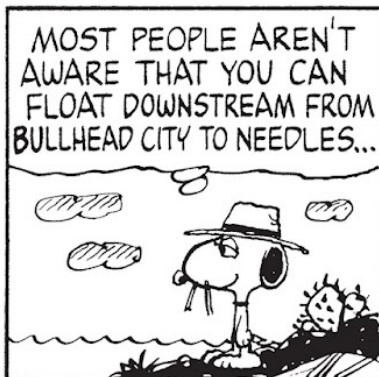
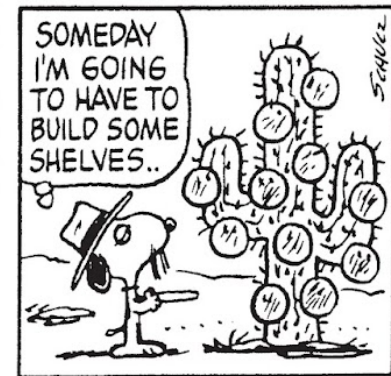


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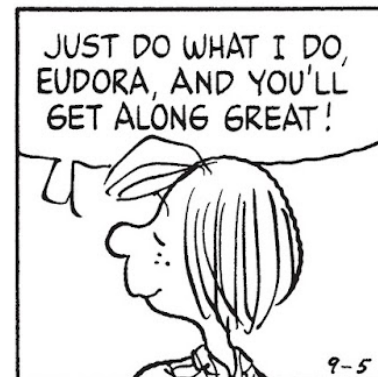
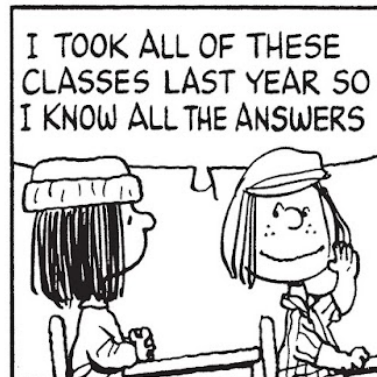
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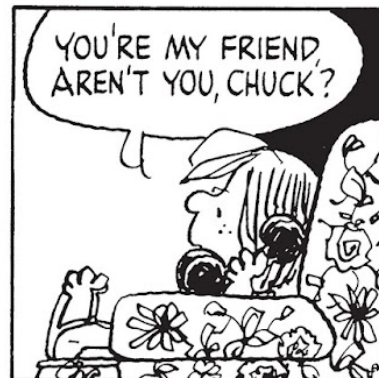
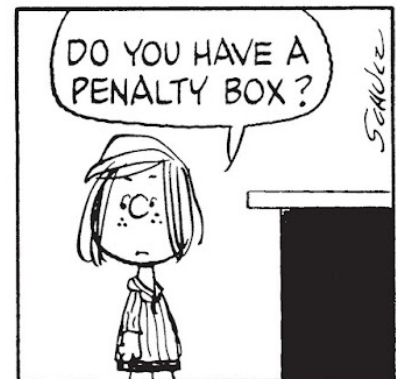


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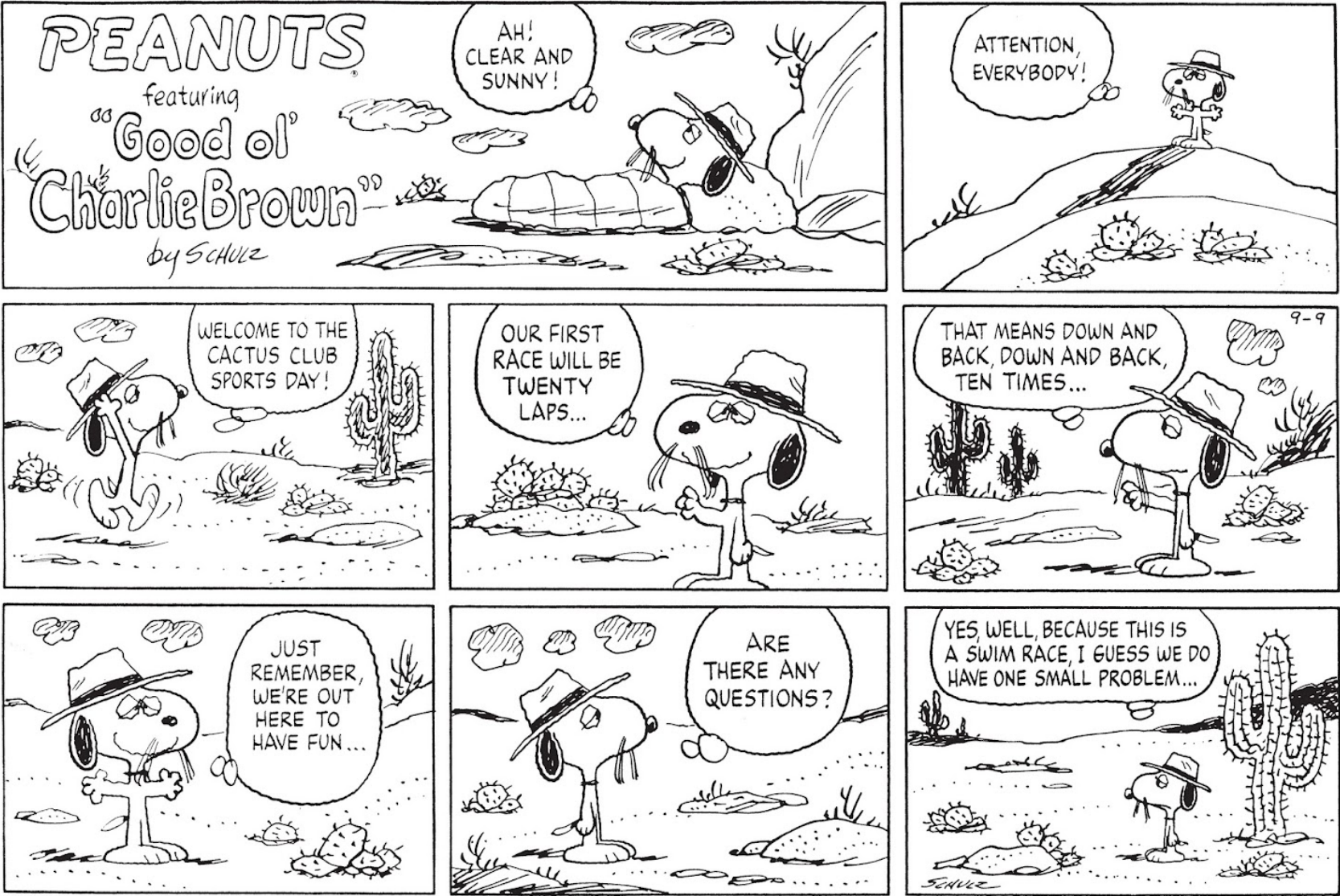
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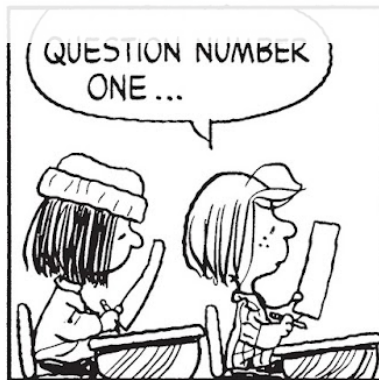


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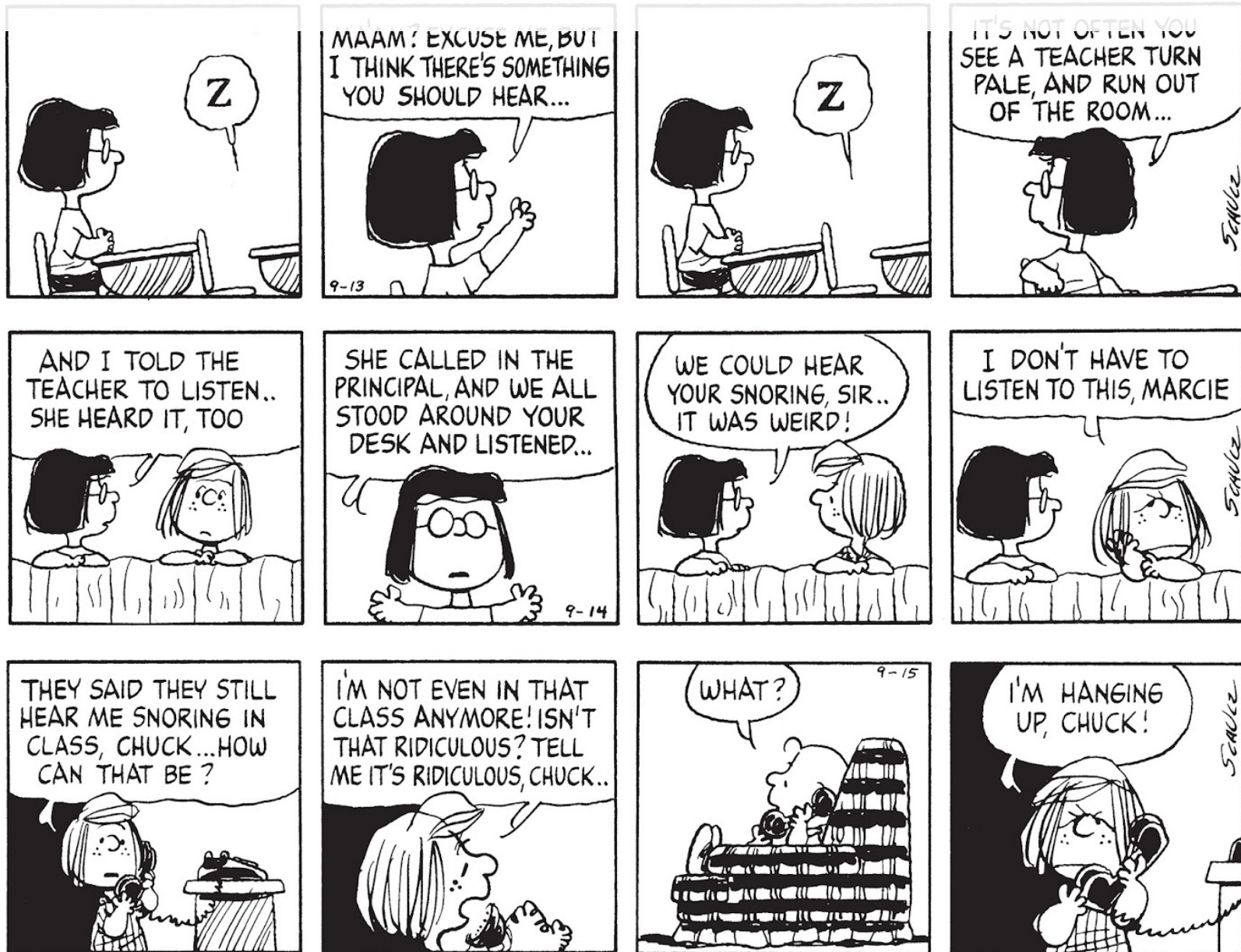
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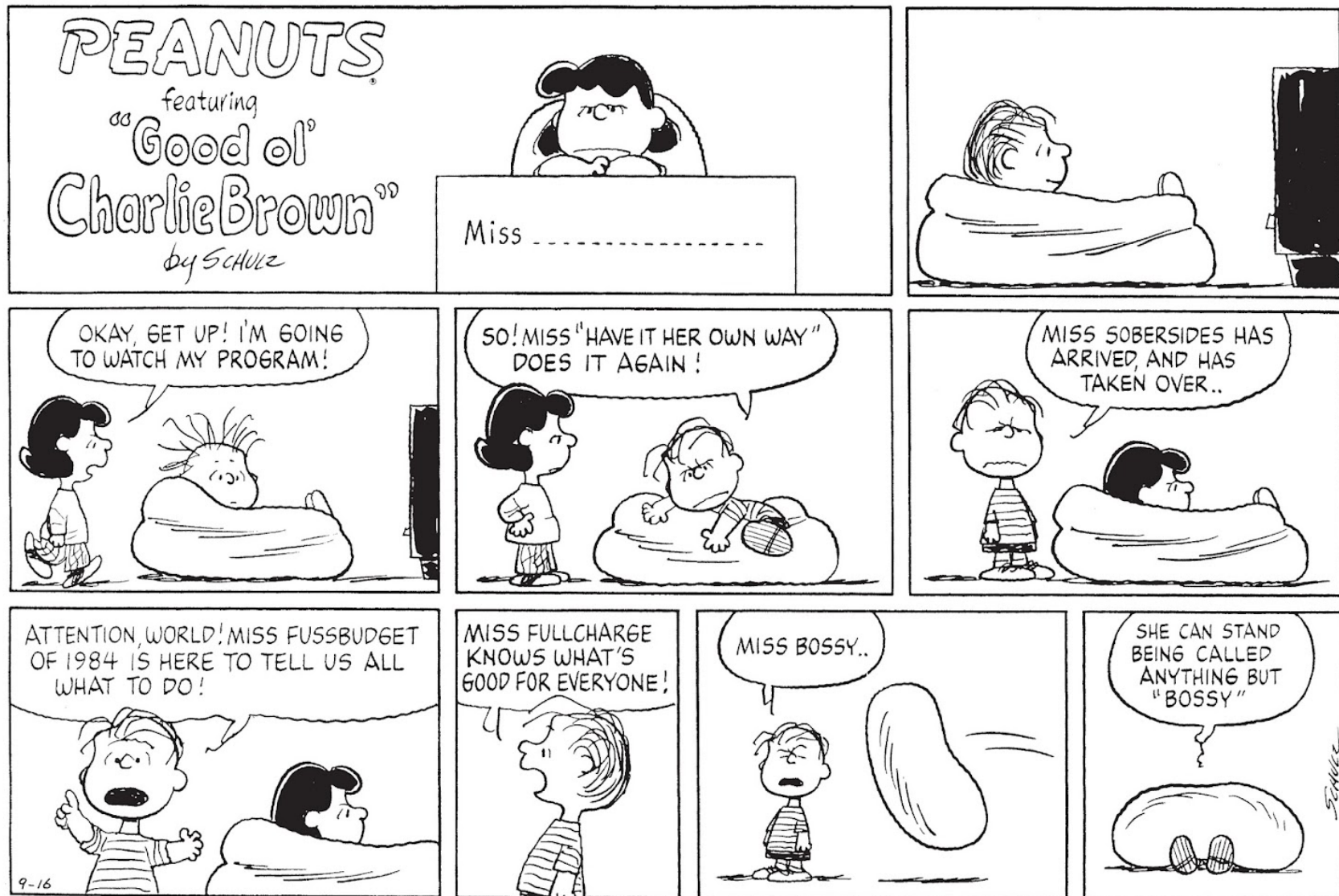
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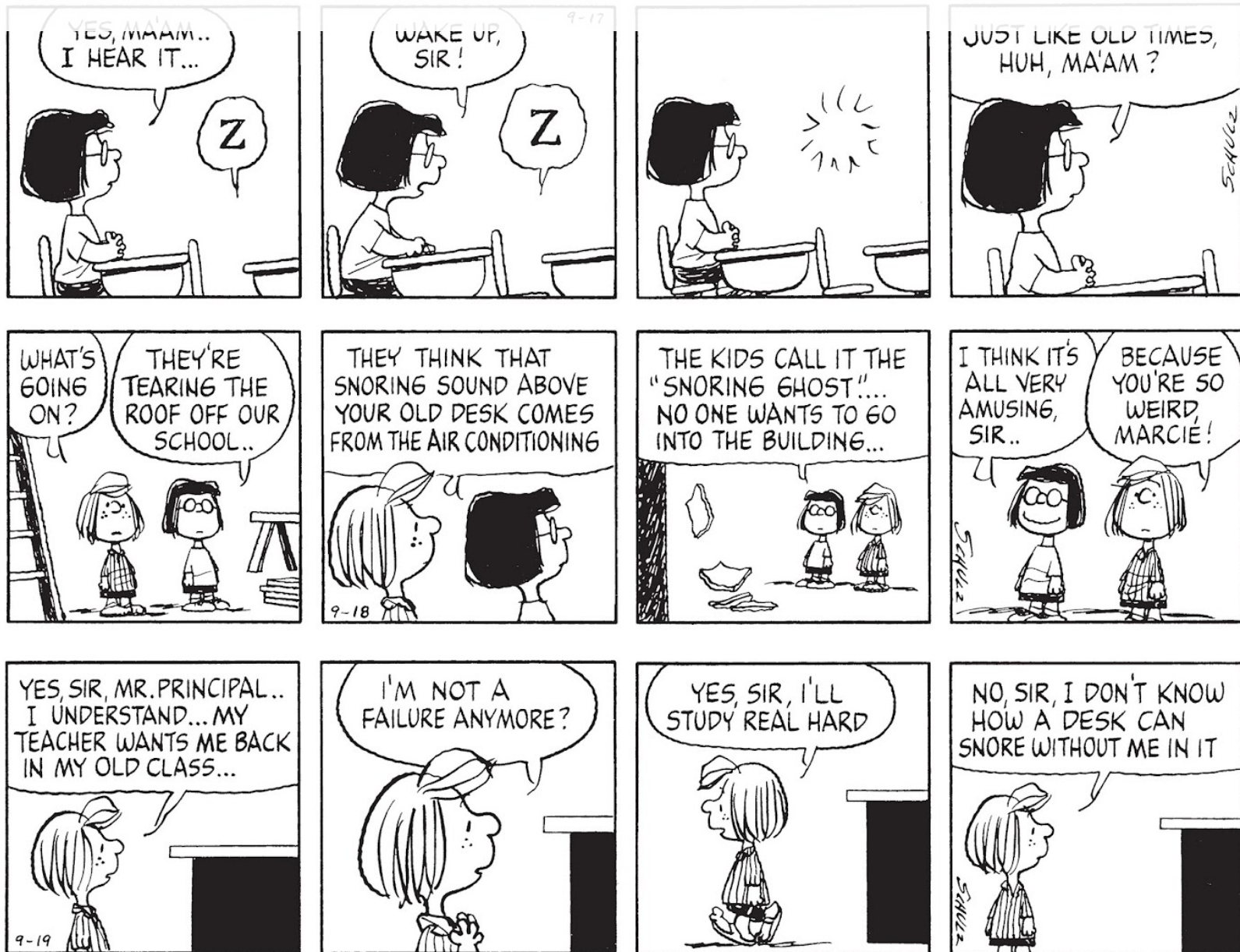


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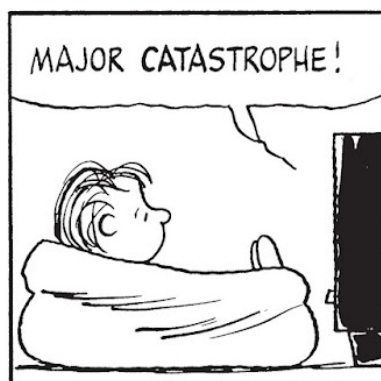
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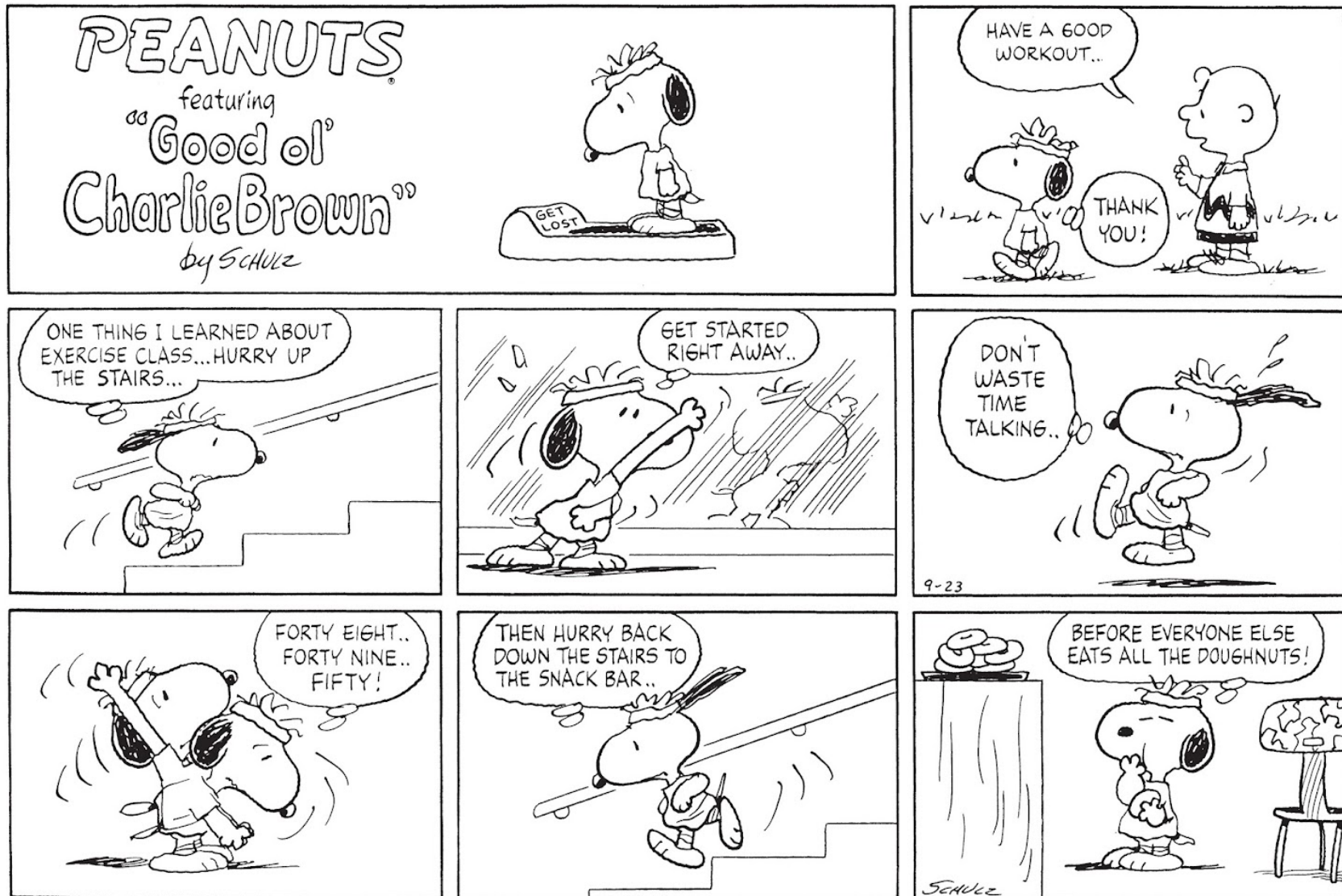


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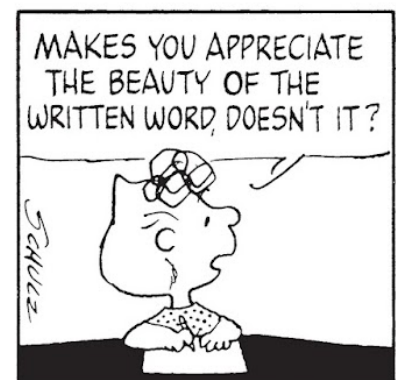
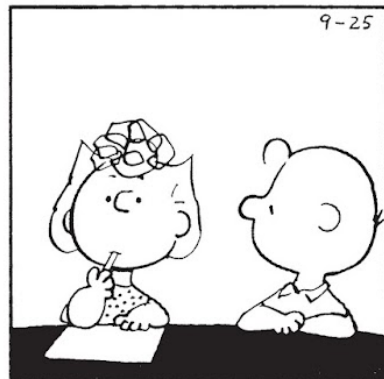
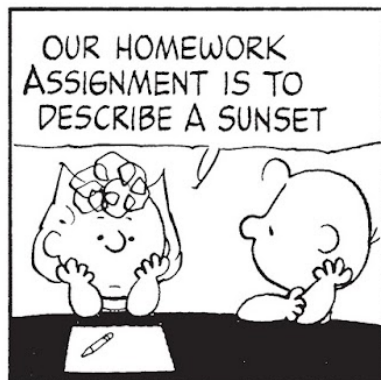


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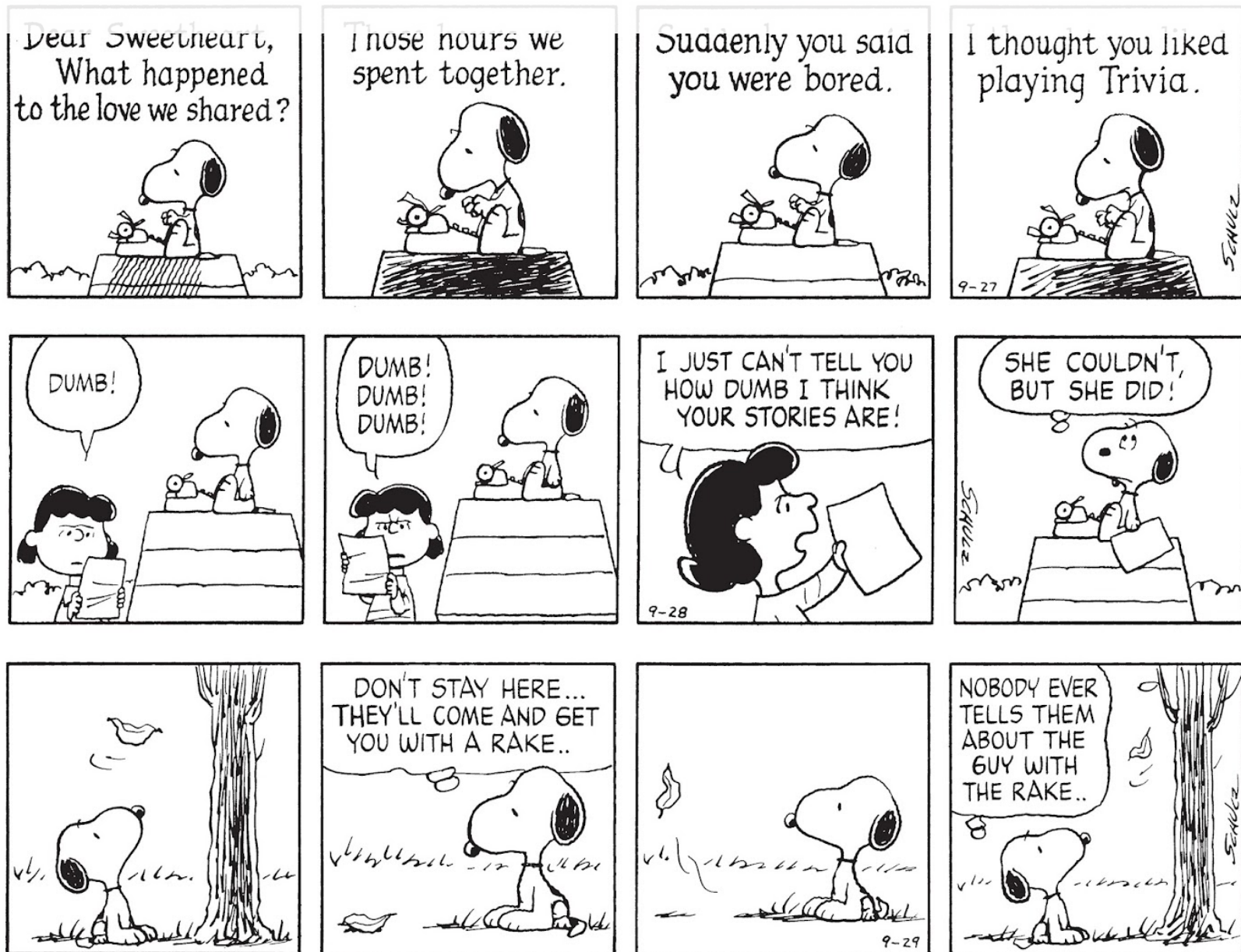
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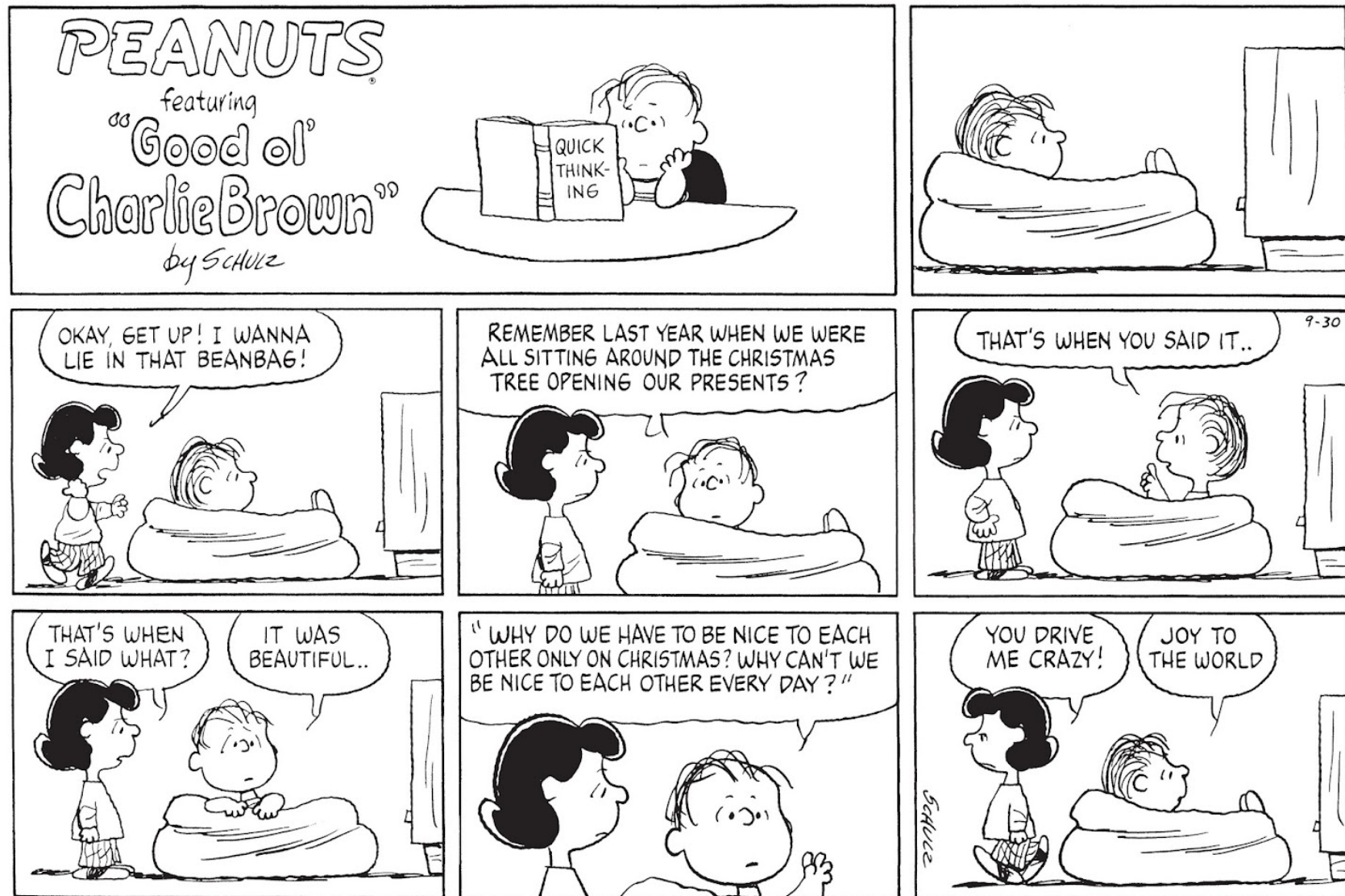
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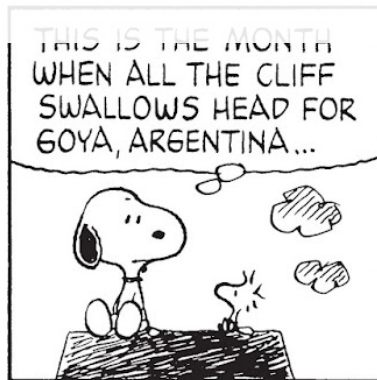
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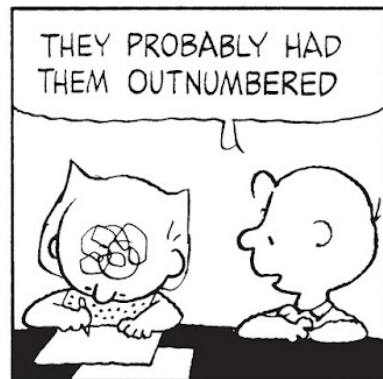
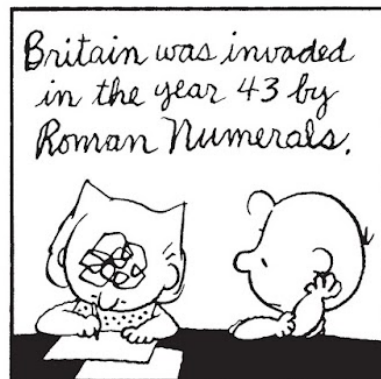
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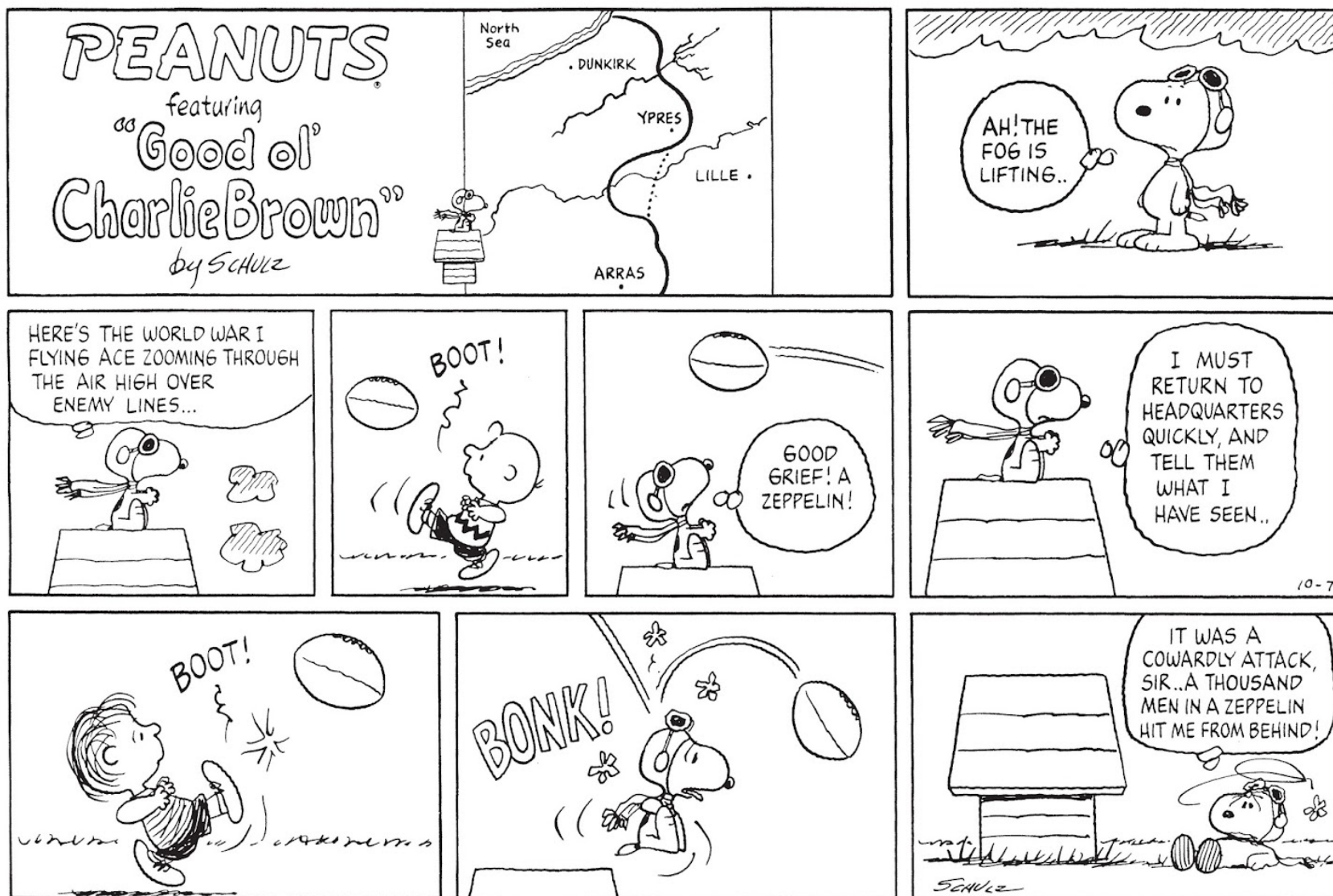


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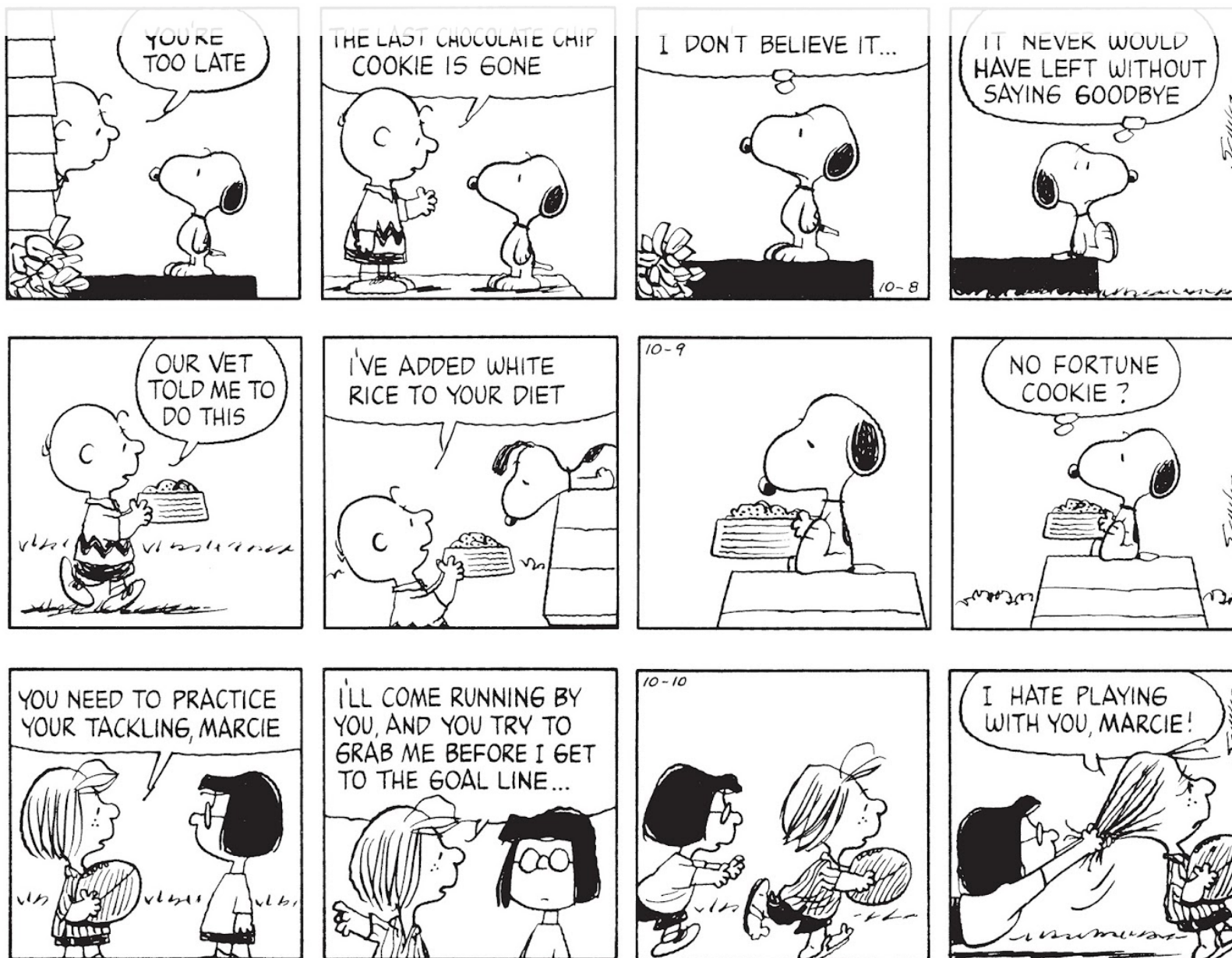


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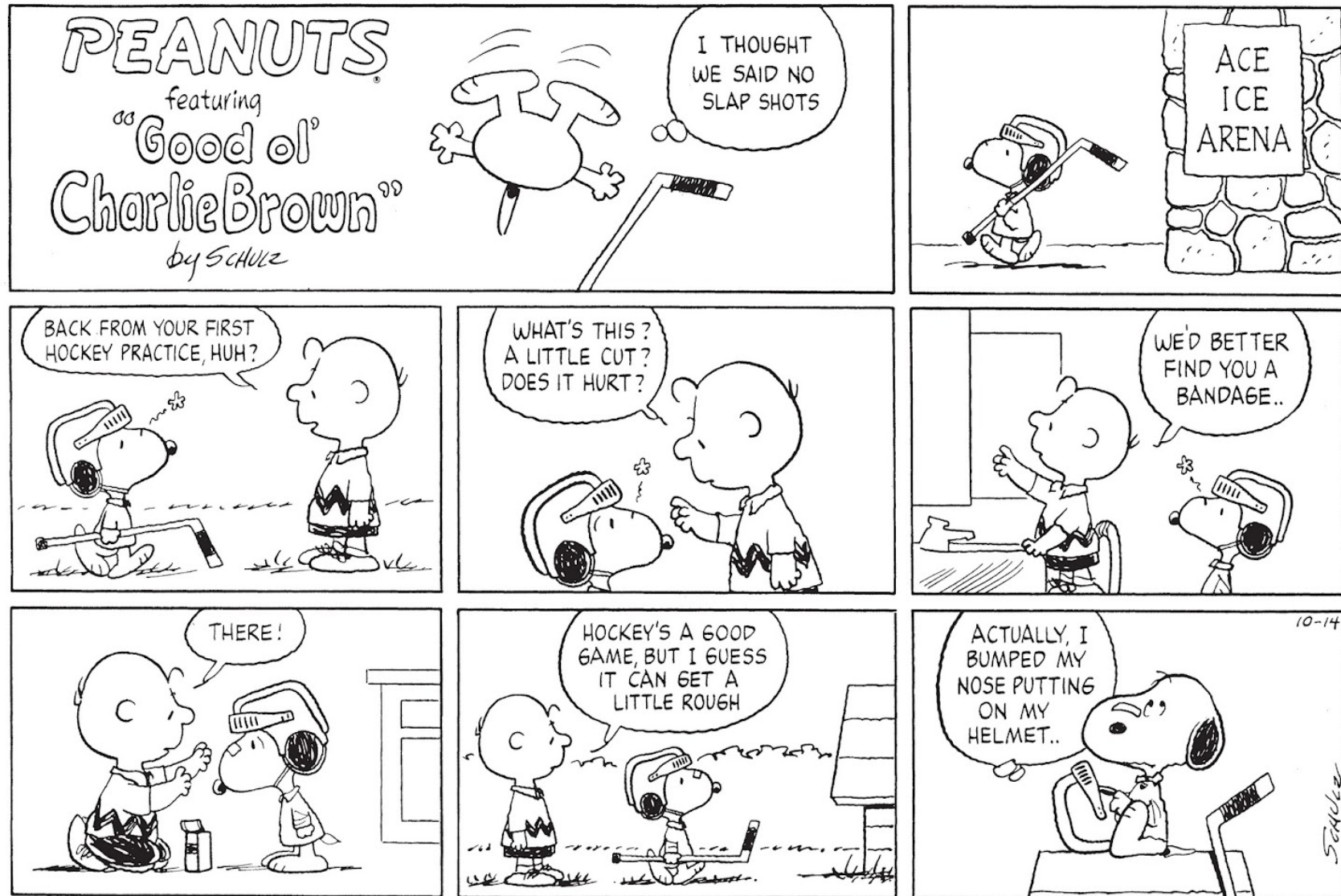


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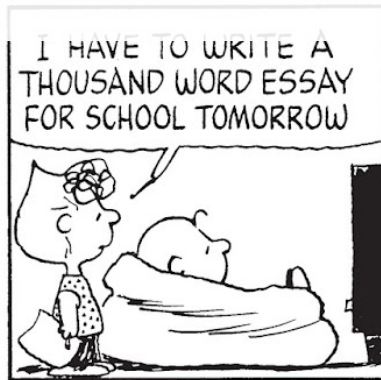


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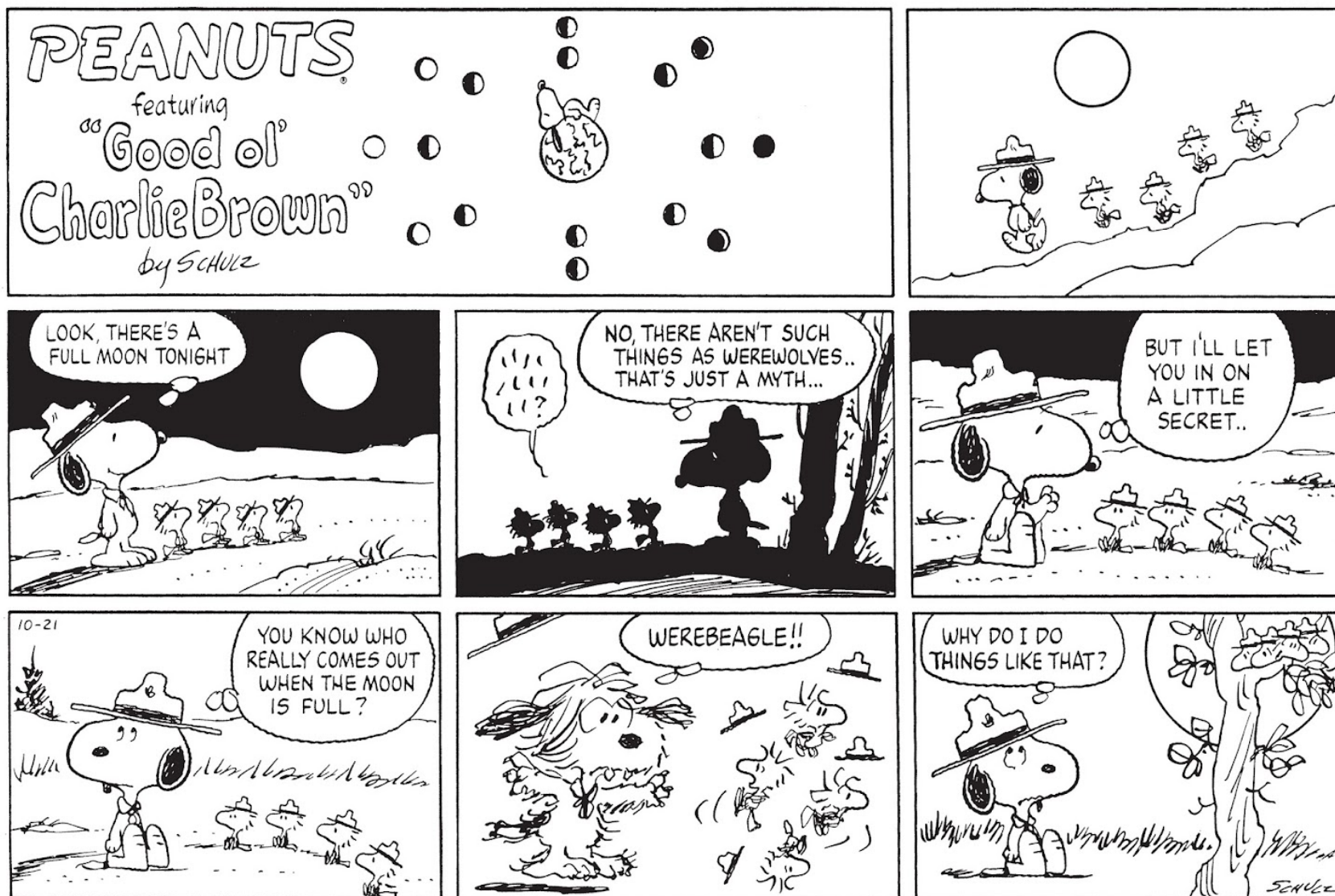
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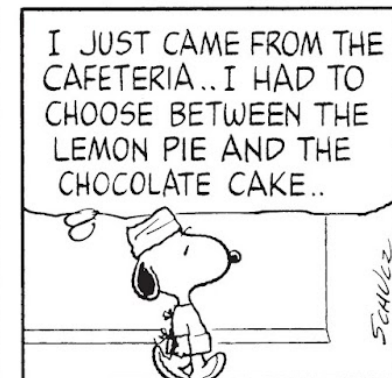
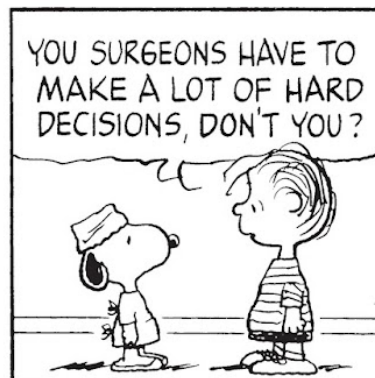
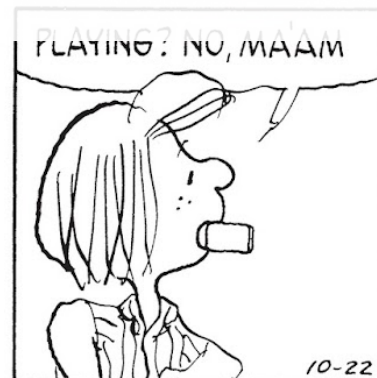


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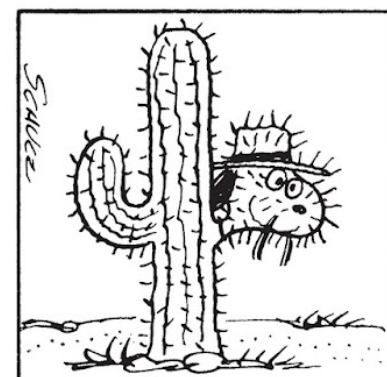
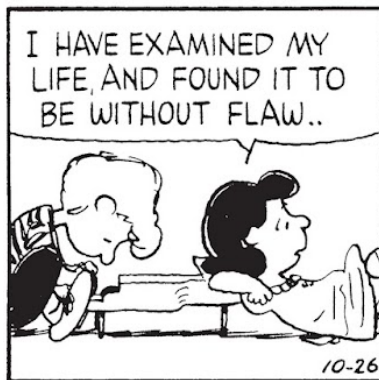
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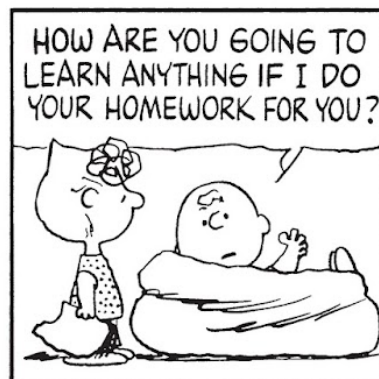
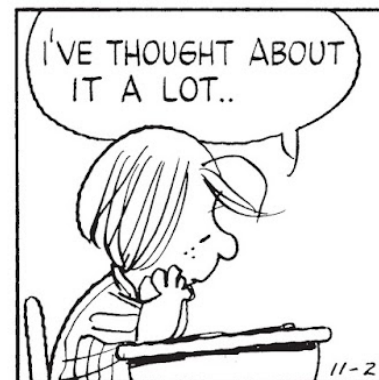
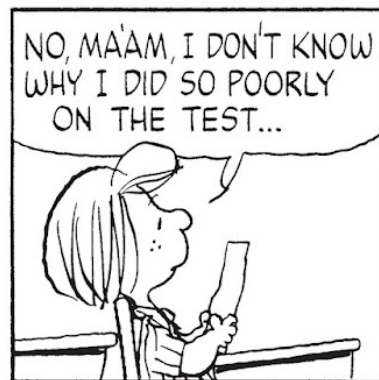
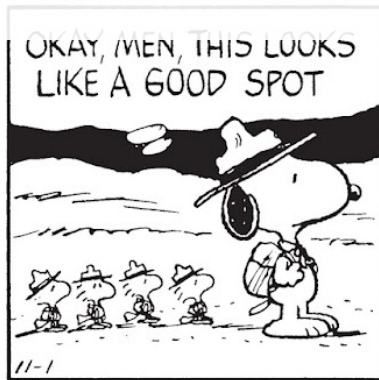
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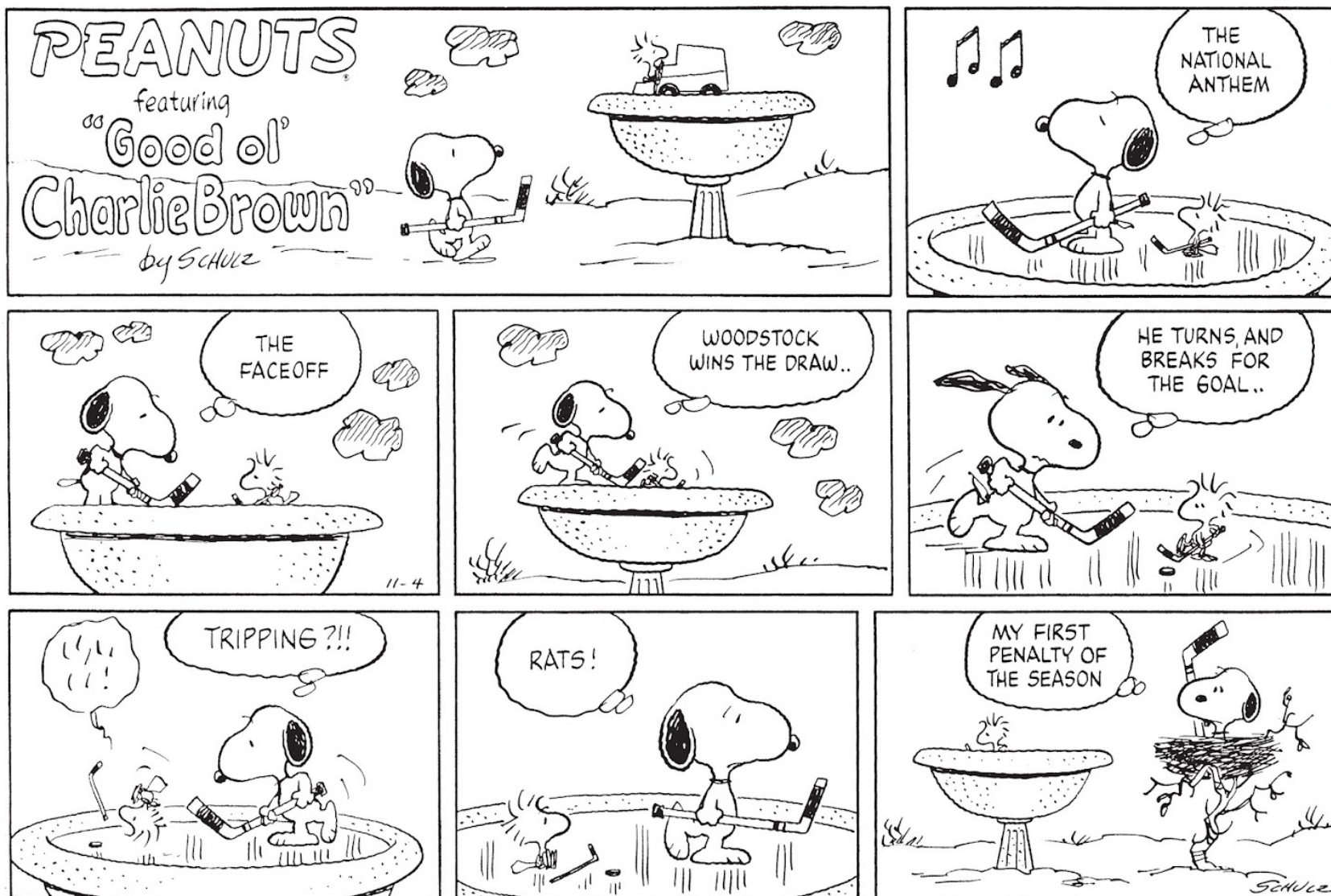


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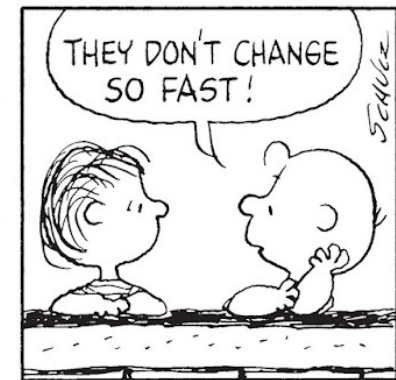
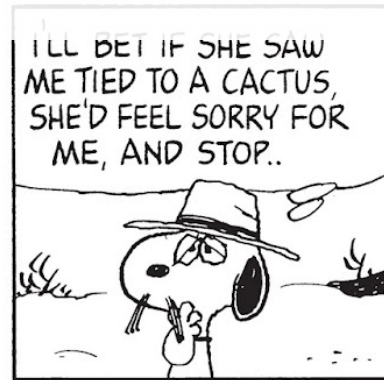


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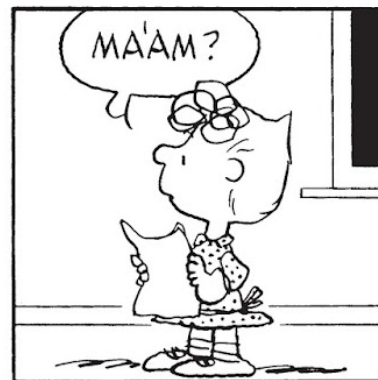


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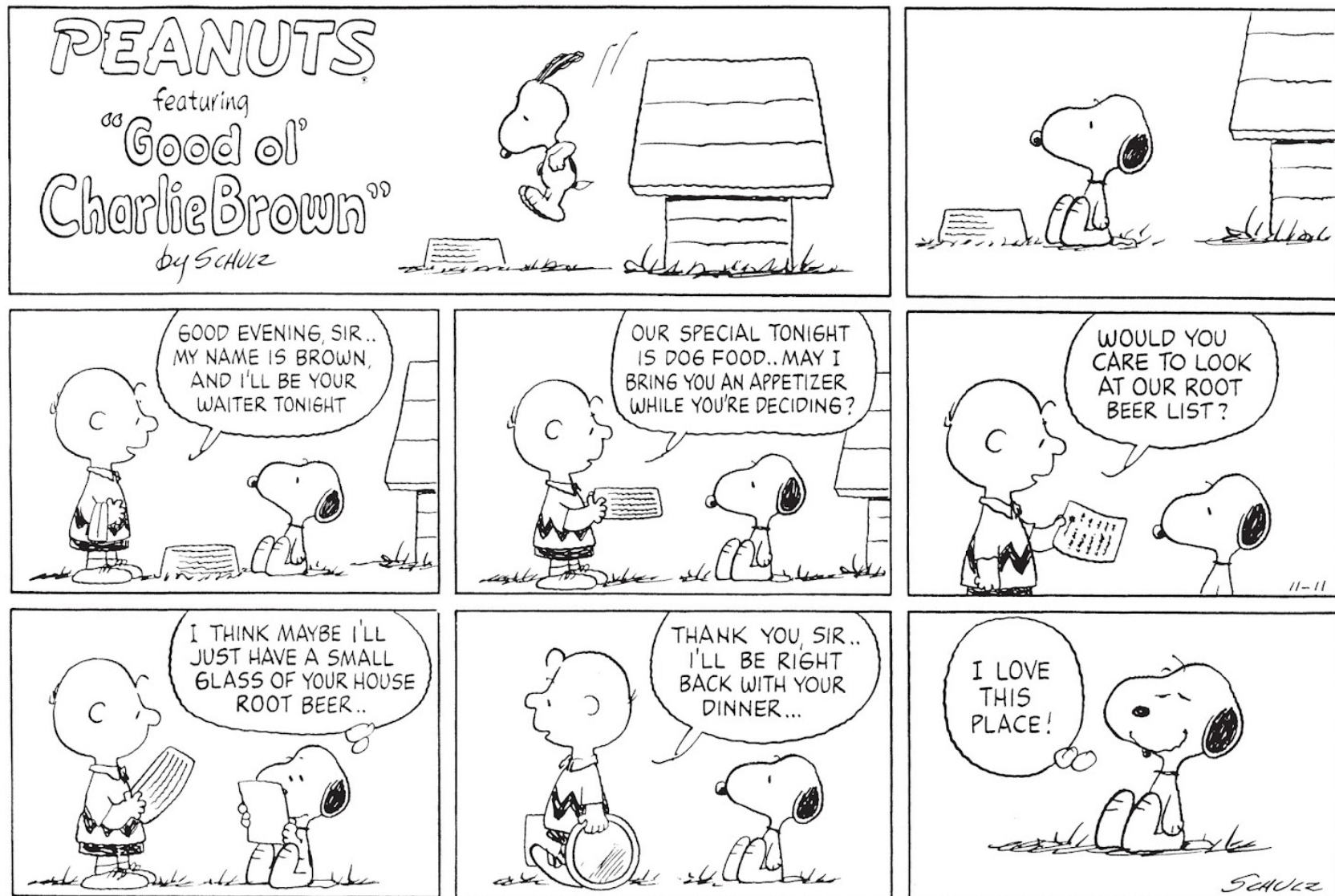


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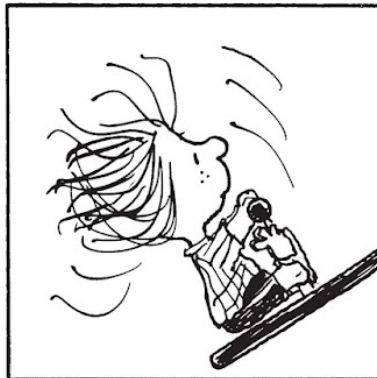


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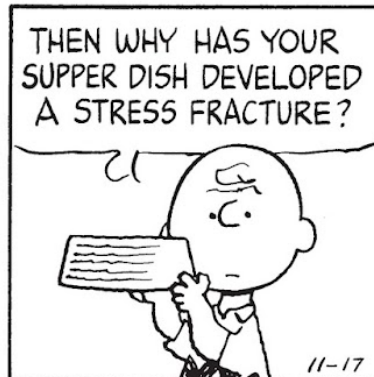
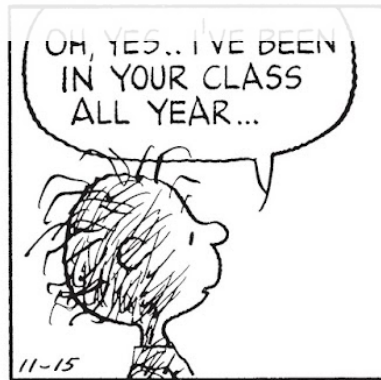
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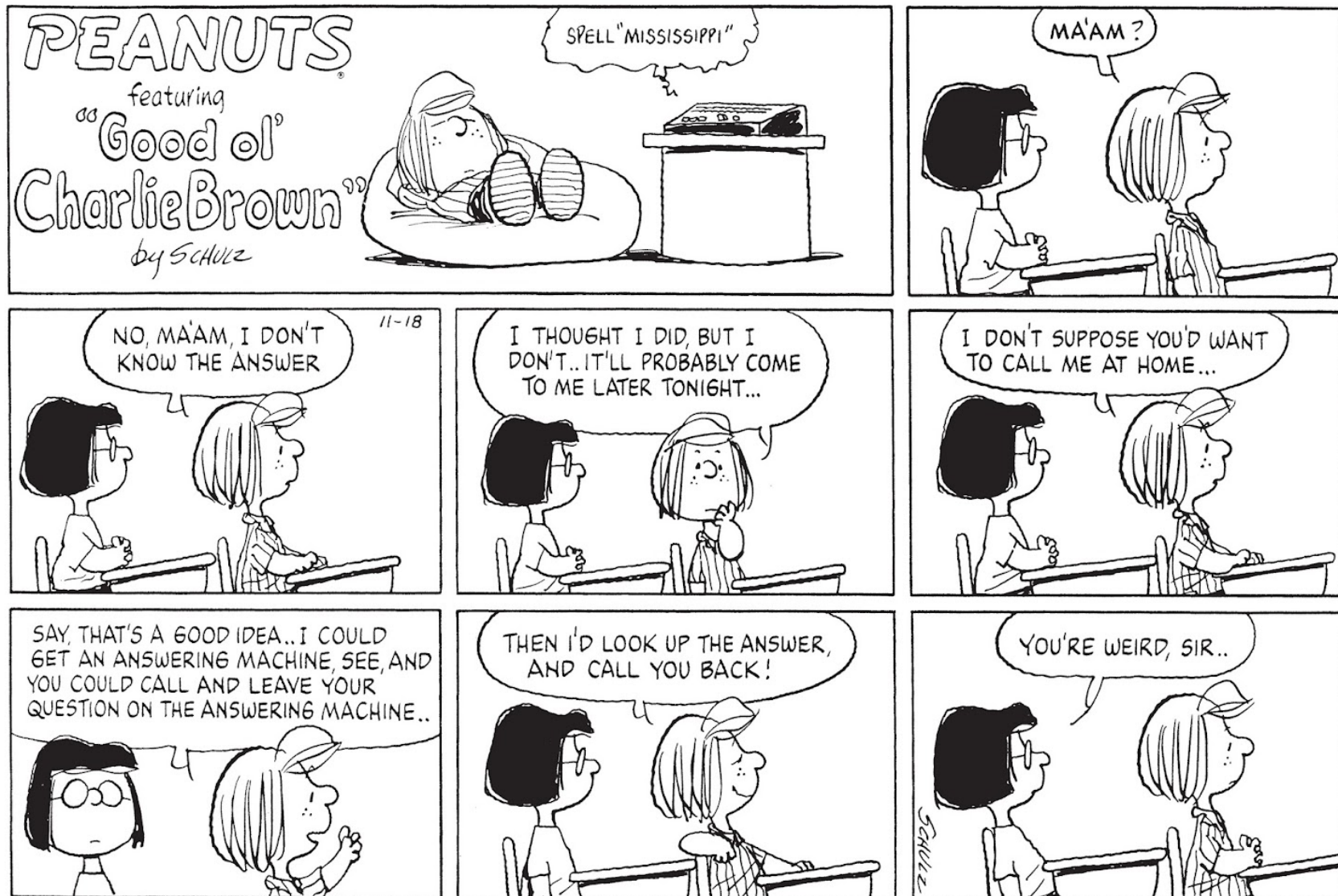


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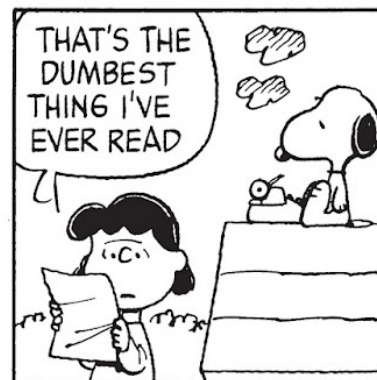
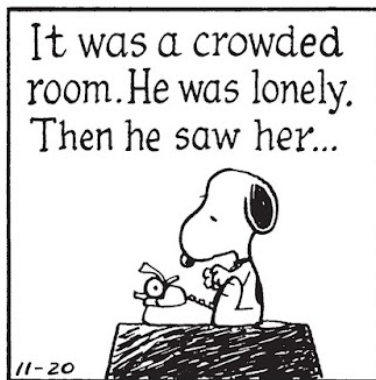


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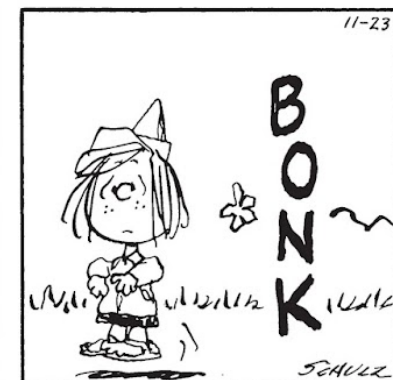
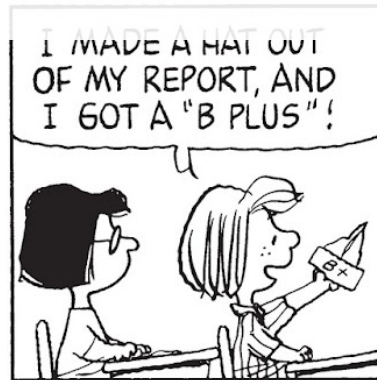
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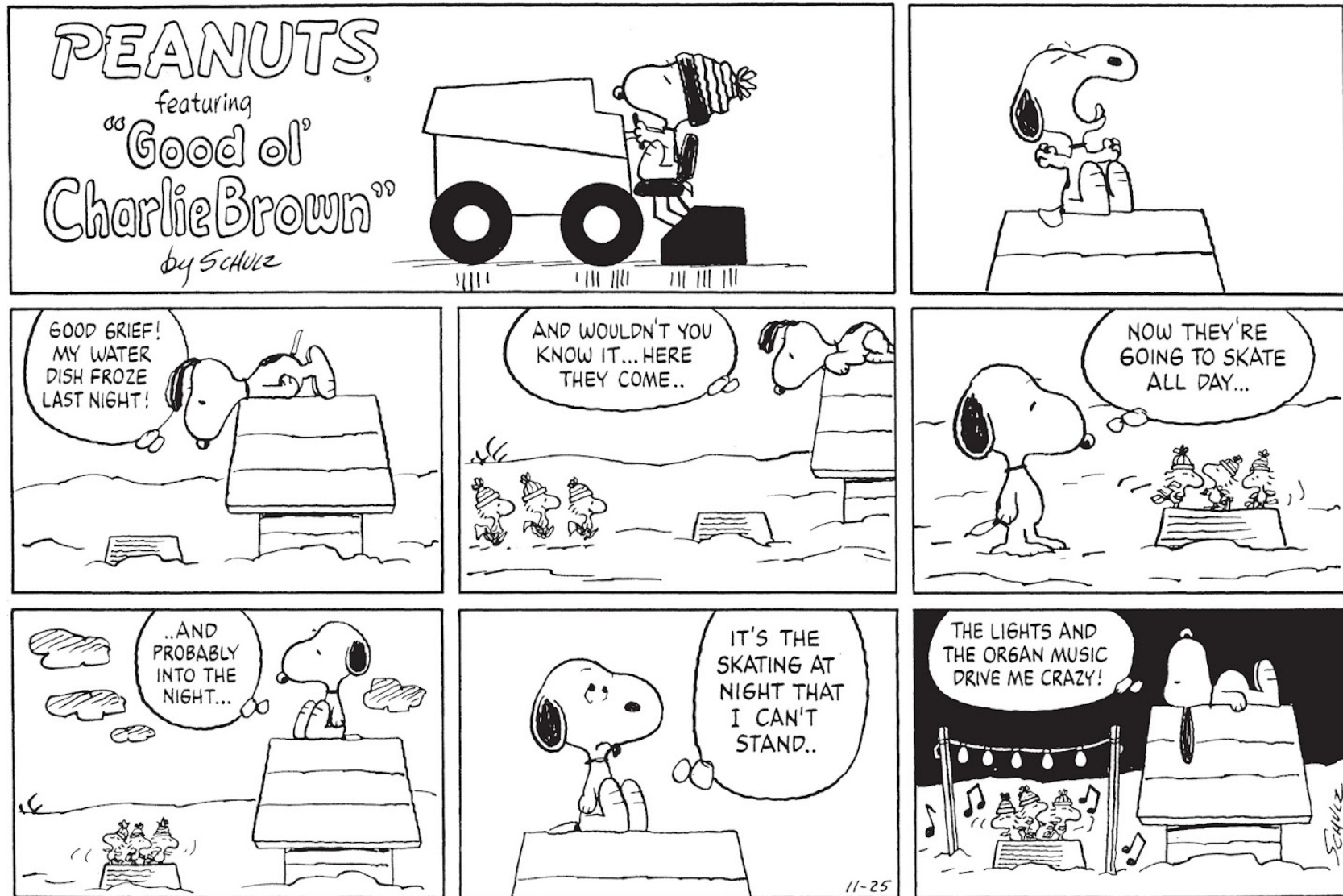


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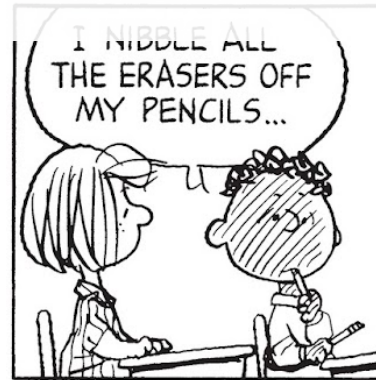
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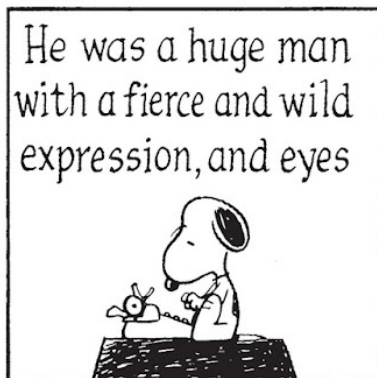
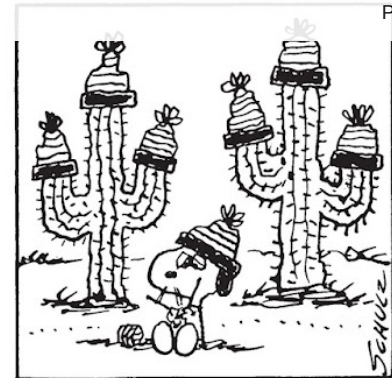


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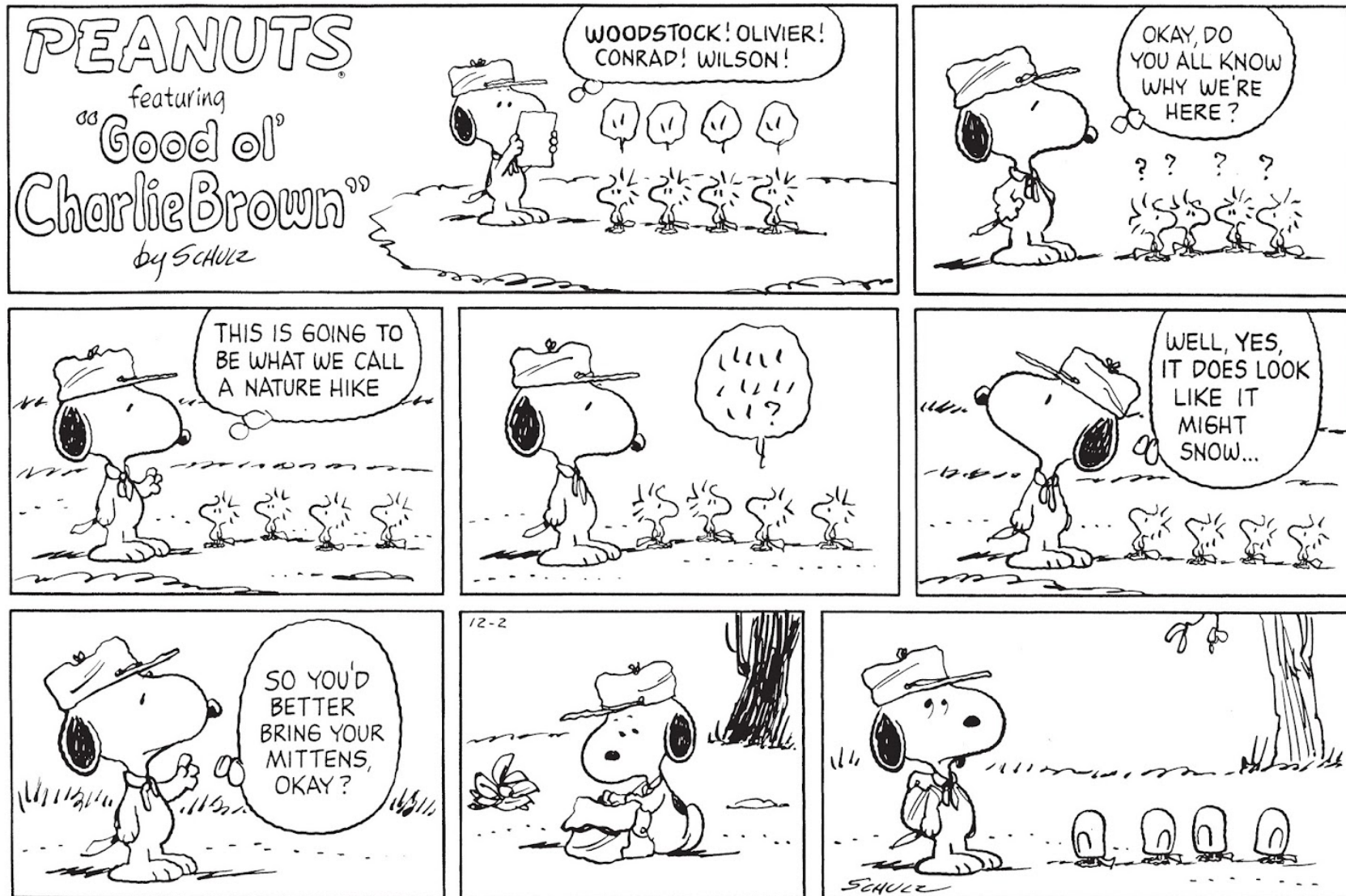
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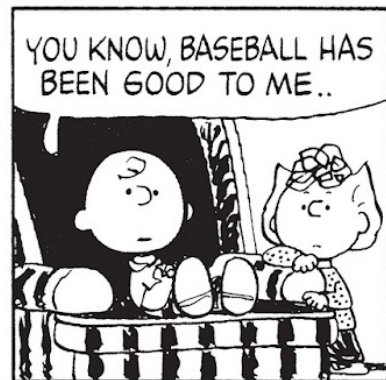
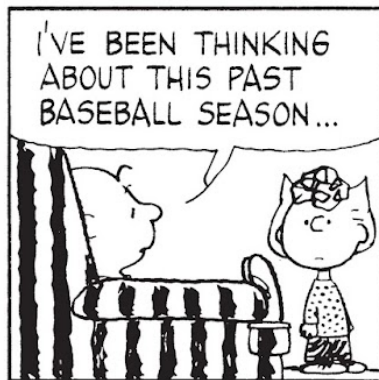
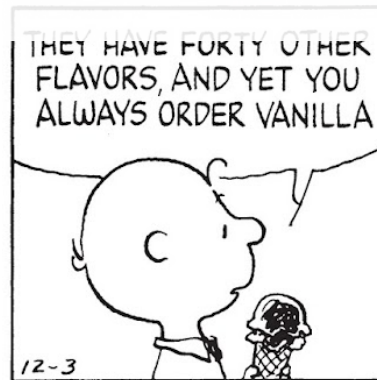


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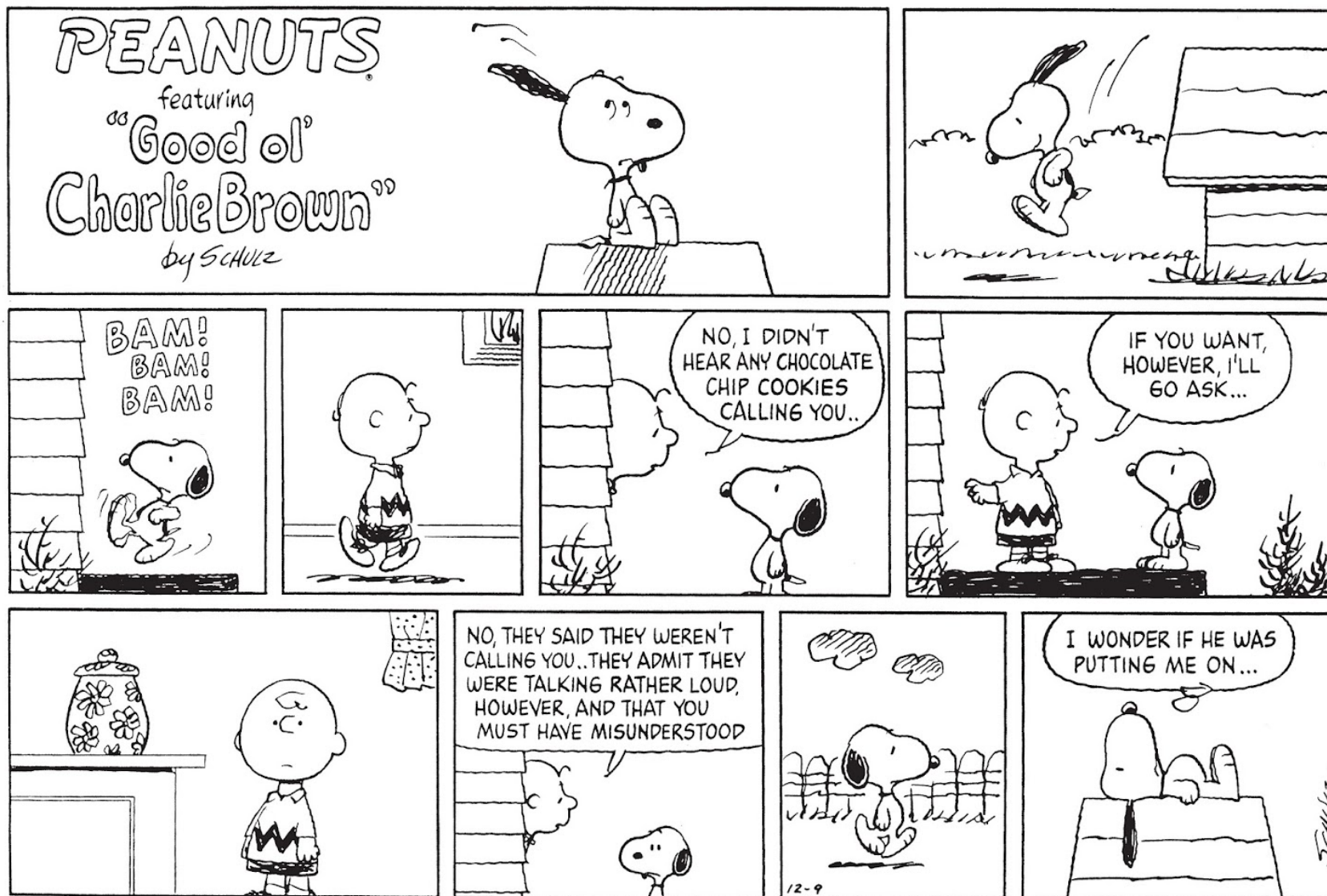


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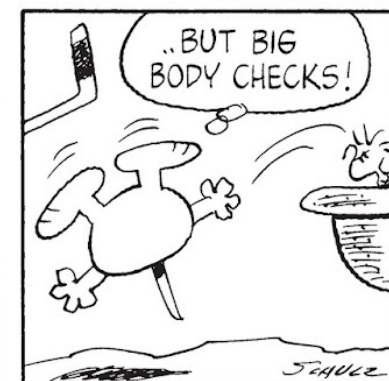
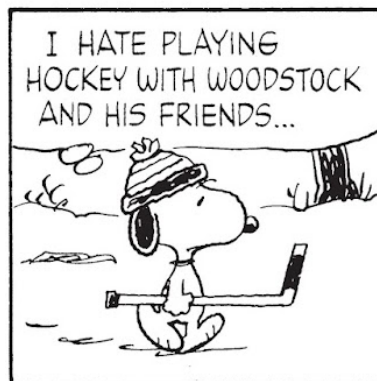
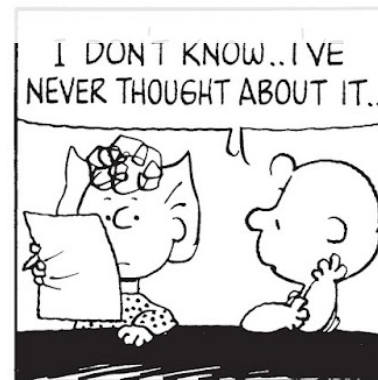
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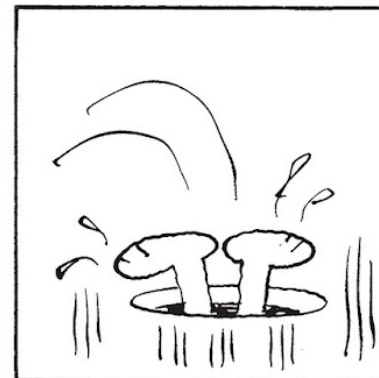
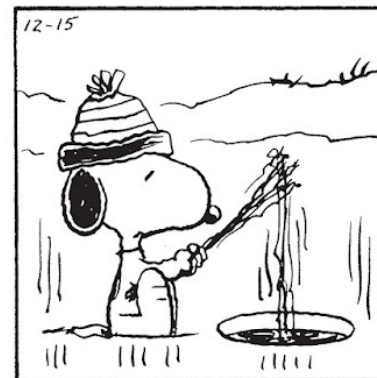
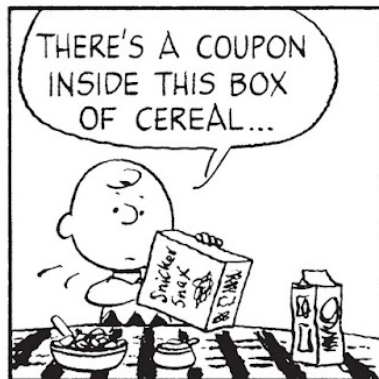
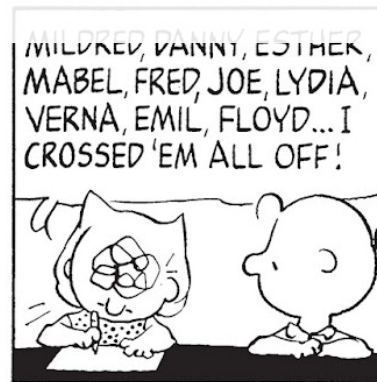
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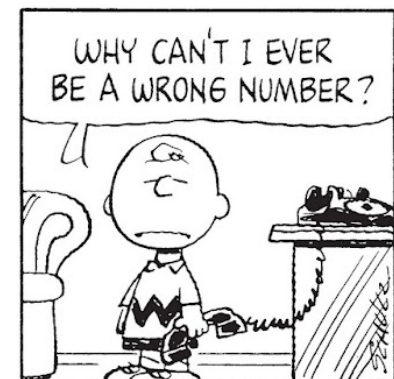


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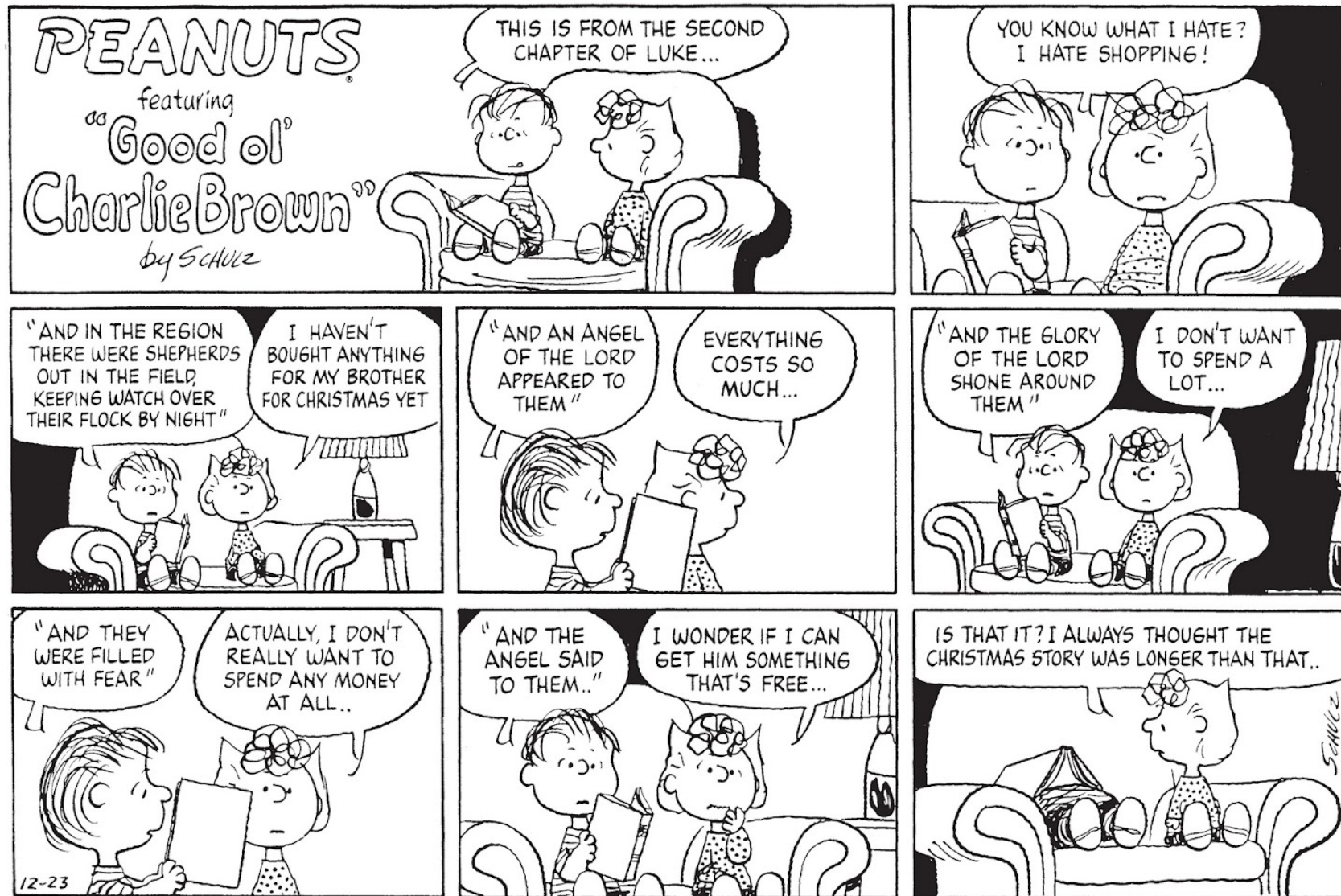


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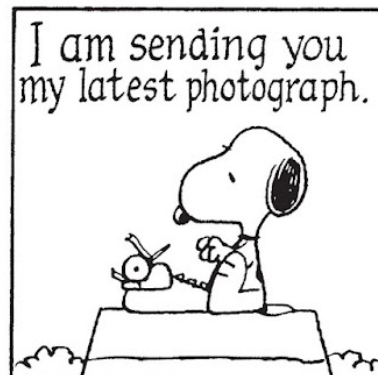
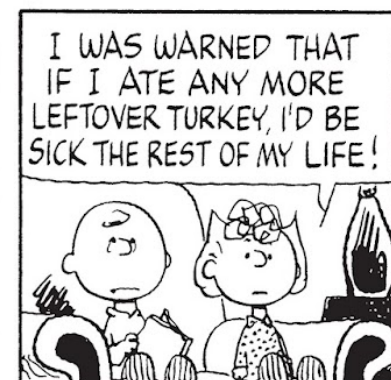
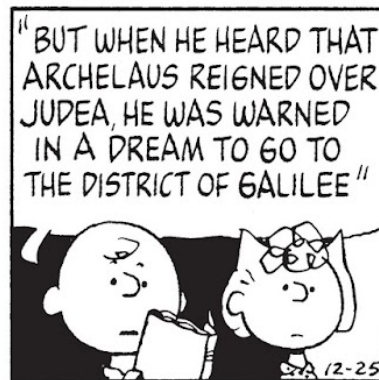
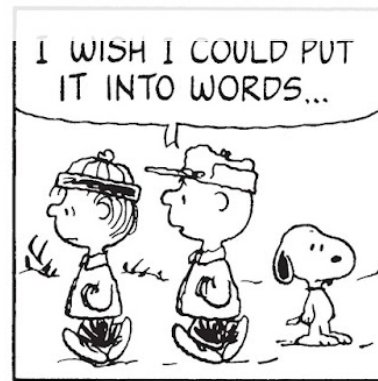
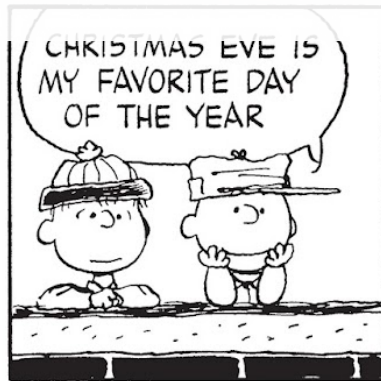


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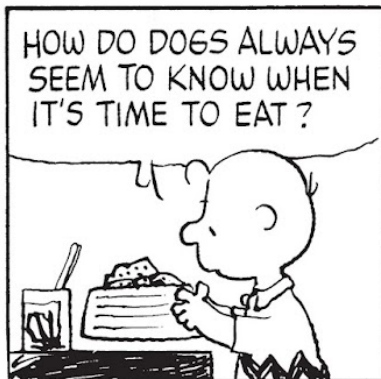


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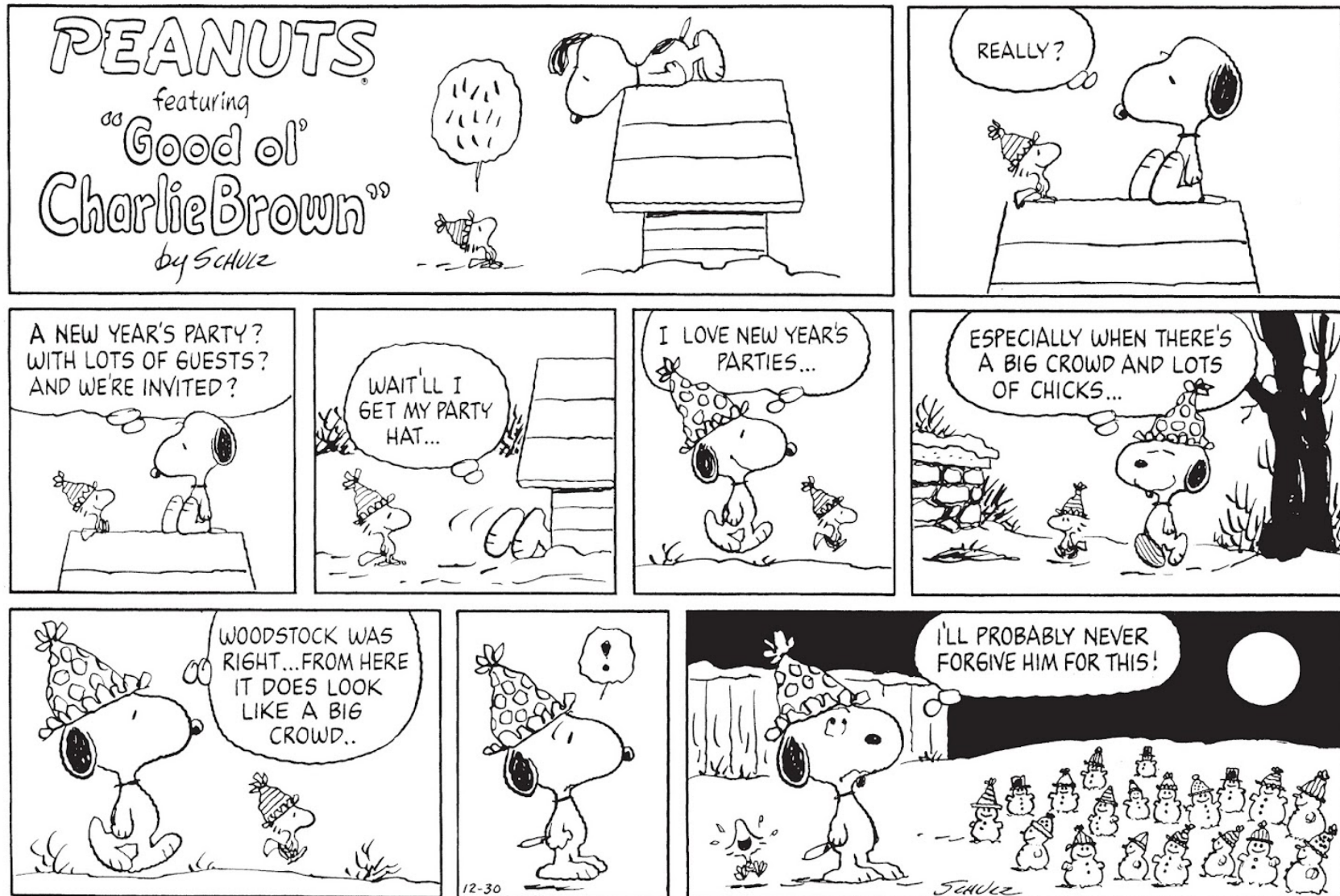


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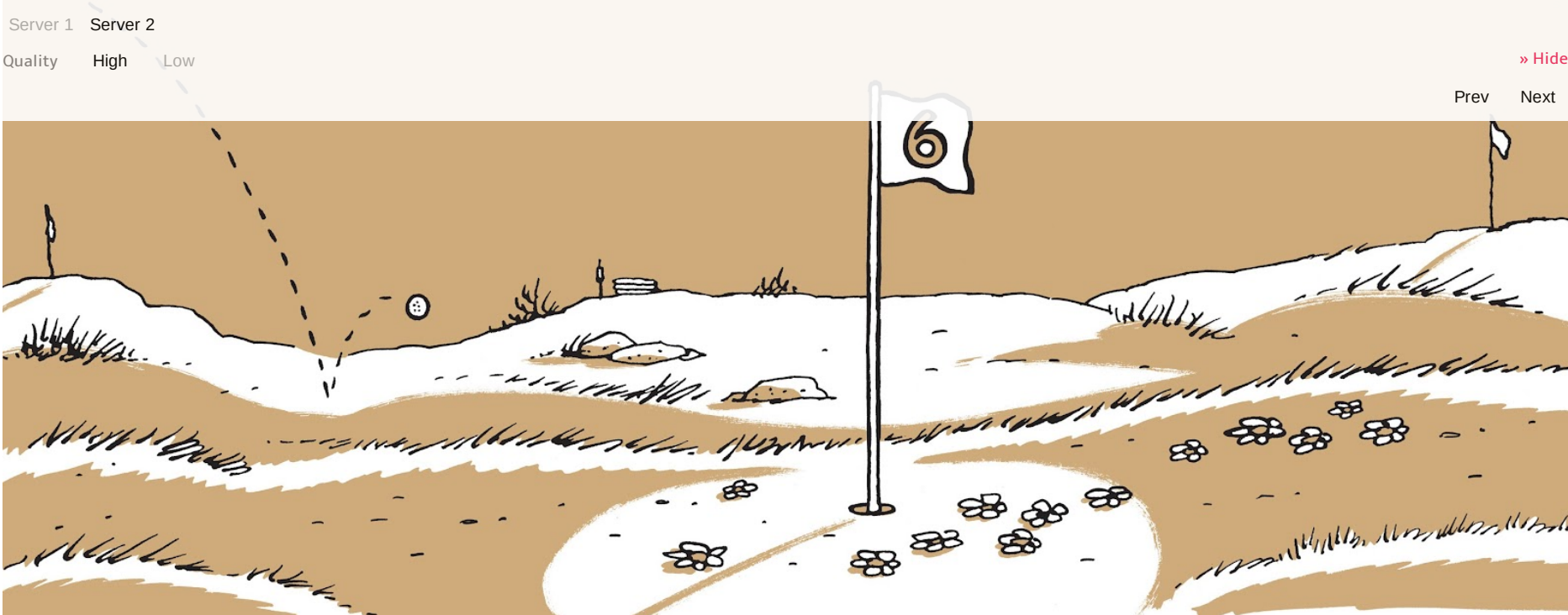
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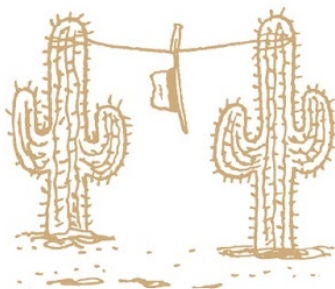
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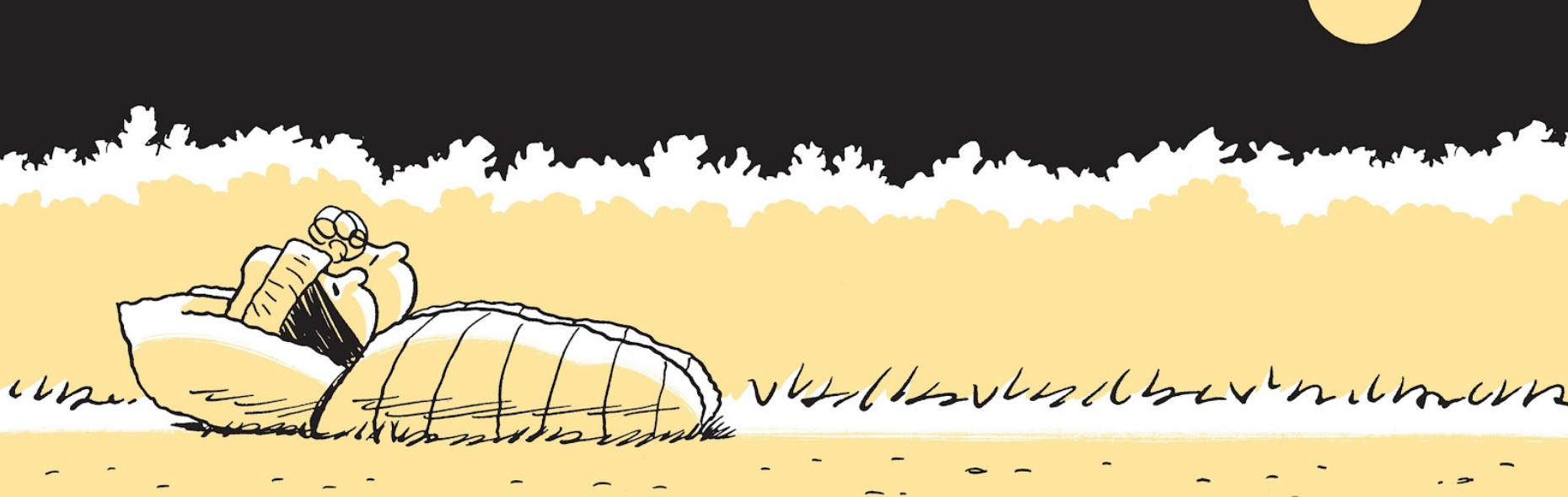


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CHARLES M. SCHULZ • 1922 TO 2000

Charles M. Schulz was born November 26, 1922, in Minneapolis. His destiny was foreshadowed when an uncle gave him, at the age of two days, the nickname “Sparky” (after the racehorse Spark Plug in the newspaper strip *Barney Google*).

Schulz grew up in St. Paul. By all accounts, he led an unremarkable, albeit sheltered, childhood. He was an only child, close to both parents. His eventual career path was nurtured by his father, who bought four Sunday papers every week — just for the comics.

An outstanding student, he skipped two grades early on, but began to flounder in high school — perhaps not so coincidentally at the same time kids are going through their cruelest, most status-conscious

period of socialization. The pain, bitterness, insecurity, and failures chronicled in *Peanuts* appear to have originated from this period of Schulz’s life.

Although Schulz enjoyed sports, he also found refuge in solitary activities: reading, drawing, and watching movies. He bought comic books and Big Little Books, pored over the newspaper strips, and copied his favorites — *Buck Rogers*, the Walt Disney characters, *Popeye*, *Tim Tyler’s Luck*. He quickly became a connoisseur; his heroes were Milton Caniff, Roy Crane, Hal Foster, and Alex Raymond.

In his senior year in high school, his mother noticed an ad in a local newspaper for a correspondence school, Federal Schools (later called Art

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Instruction Schools). Schulz passed the talent test, completed the course, and began trying, unsuccessfully, to sell gag cartoons to magazines. (His first published drawing was of his dog, Spike, and appeared in a 1937 *Ripley's Believe It or Not!* installment.)

After World War II had ended and Schulz was discharged from the army, he started submitting gag cartoons to the various magazines of the time; his first breakthrough, however, came when an editor at *Timeless Topix* hired him to letter adventure comics. Soon after that, he was hired by his alma mater, Art Instruction, to correct student lessons returned by mail.

Between 1948 and 1950, he succeeded in selling 17 cartoons to the *Saturday Evening Post* — as well as, to the local *St. Paul Pioneer Press*, a weekly comic feature called *Li'l Folks*. It ran in the women's section and paid \$10 a week. After writing and drawing the feature for two years, Schulz asked for a better location in the paper or for daily exposure, as well as a raise. When he was turned down on all three counts, he quit.

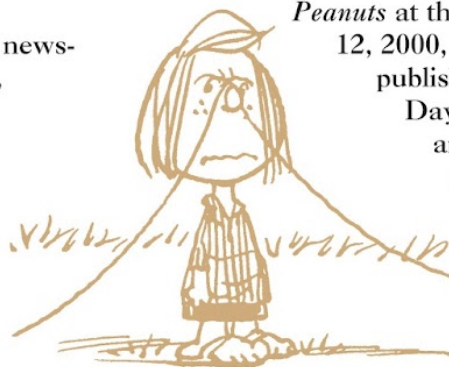
He started submitting strips to the newspaper syndicates. In the spring of 1950, he received a letter from the United Feature Syndicate, announcing its interest in his submission, *Li'l Folks*. Schulz boarded a train in June for New York City; more interested in doing a strip than a panel, he also brought along the first install-

ments of what would become *Peanuts* — and that was what sold. (The title, which Schulz loathed to his dying day, was imposed by the syndicate). The first *Peanuts* daily appeared October 2, 1950; the first Sunday, January 6, 1952.

Prior to *Peanuts*, the province of the comics page had been that of gags, social and political observation, domestic comedy, soap opera, and various adventure genres. Although *Peanuts* changed, or evolved, during the 50 years Schulz wrote and drew it, it remained, as it began, an anomaly on the comics page — a comic strip about the interior crises of the cartoonist himself. After a painful divorce in 1973 from which he had not yet recovered, Schulz told a reporter, "Strangely, I've drawn better cartoons in the last six months — or as good as I've ever drawn. I don't know how the human mind works." Surely, it was this kind of humility in the face of profoundly irreducible human questions that makes *Peanuts* as universally moving as it is.

Diagnosed with cancer, Schulz retired from *Peanuts* at the end of 1999. He died on February 12, 2000, the day before his last strip was published (and two days before Valentine's Day) — having completed 17,897 daily and Sunday strips, each and every one fully written, drawn, and lettered entirely by his own hand — an unmatched achievement in comics.

—Gary Groth



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COMING IN *THE COMPLETE PEANUTS*: 1985-1986

The introduction of the oh-so-merchandisable “Tapioca Pudding”... A vacation at “Rain Camp” and one at “Survival Camp”... Halley’s Comet... Maynard the Sarcastic Tutor... yuppies and punkers... Linus gets his first “Mister”... Peppermint Patty wins an essay contest... Charlie Brown and the swim-suit issue... and the return of Molly Volley!

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